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英文圖畫故事書中譯本的明朗化與文圖關係：  
以五個系列圖畫故事書為例  
Explicitation and the Verbal-Visual Interplay in the  
Chinese Translation of English Picture Storybooks:  
A Case Study of Five Series

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## Chinese Abstract



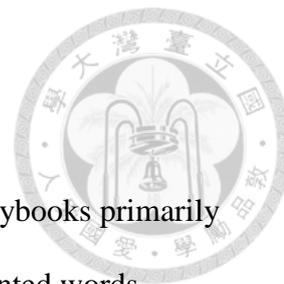
在台灣，圖畫故事書（picture storybook）中文譯本的研究，多著眼於「文字」本身的翻譯，較少深入研究圖畫故事書的文圖關係。有研究提及圖畫故事書的文圖關係，但也僅限於檢視文圖訊息是否相符。再者，因為圖畫故事書中譯本的圖片並沒有改變，一般多認為原文版和譯本版的文圖關係並不會改變。

本研究認為，譯本的文圖關係會隨著文字翻譯而改變。本研究挑選了五個系列的圖畫故事書，比較其英文原版及中文譯本的文圖關係。五系列圖畫故事書包括：莫里斯·桑達克三部曲、可愛哈利系列、小熊看世界系列、小熊向前走系列，以及可愛小豬奧莉薇系列。

本研究比較各圖畫故事書的原文版與中譯版，找出文圖關係改變之處，整理、歸納每一處改變，並逐一分析每一處改變的可能原因及可能造成的影響。本研究證實文圖關係會因為文字經過翻譯而有所改變，並發現「明朗化（explicitation）」會改變文圖關係。「明朗化」在本研究特指譯者將圖畫訊息明顯呈現於譯文中。本研究進一步從原文版裡的兩種文圖關係中，找到明朗化的例子。這兩種文圖關係分別為：（一）圖畫澄清（clarify）文字、（二）圖畫補充說明（elaborate）文字。此外，出現在後面頁數的圖畫訊息，譯者也會提前呈現於前面頁數的譯文中。圖畫資訊經過明朗化後，相較原文版本，譯本讀者較容易省去仔細觀察圖畫獲得訊息的過程、過度依賴文字理解故事；中譯本文字也因為明朗化而比英文原版直白，因此縮限讀者詮釋圖畫的空間。另外，有時譯文的明朗化會提早揭露後續劇情發展的伏筆，破壞原文設計的驚喜效果。最後，針對譯者採用明朗化策略的原因，本研究整理過往研究提出的解釋，並且爬梳台灣圖畫故事書的發展歷史，從歷史的角度提供另一個解釋。

關鍵字：圖畫故事書、翻譯、文圖關係、兒童文學、明朗化

## English Abstract



In Taiwan, research on the Chinese translation of picture storybooks primarily focuses on the translation of “text” in a traditional sense – that is, printed words. Scholars have examined the word-picture relationship, but have focused narrowly on whether the information in the translated text matches the pictures. In addition, it is often thought that the word-picture relationship remains unchanged in translation, since the pictures stay the same.

Arguing that the word-picture relationship changes in translation, I conduct a comparative and textual analysis of five picture storybooks series translated into Chinese and their original English versions. The five series of picture storybooks are: Maurice Sendak’s trilogy, Harry the Dog series written by Gene Zion and illustrated by Margaret Bloy Graham, Little Bear series written by Else Holmelund Minarik and illustrated by Maurice Sendak, Anthony Browne’s White Bear with a Magic Pencil series, and Ian Falconer’s Olivia the Pig series.

The research reviewed existing taxonomies of word-picture relationship for picture storybooks, identified their strengths and weaknesses, and utilized their strengths in terms of how they name and describe various word-picture interplay to examine the word-picture interaction in the five picture storybooks series. Secondly, the research documented the changes in the verbal-visual relationship detected in the Chinese translations of picture storybooks, and observed the features of each change. Changes with similar features were categorized into different groups, and were analyzed in terms of possible causes and effects.

The thesis claims that the word-picture relationship is likely to change in the translation of picture storybooks, and the translating approach that changes the

relationship can be characterized as explicitation. Specifically, translators tend to make *visual* information explicit in the *verbal* text, filling in the gaps between words and pictures in the original text. Moreover, explicitation in the verbal translation is found when the word-picture relationships in the corresponding source texts are: (1) pictures clarifying words and (2) pictures elaborating words. Besides, visual information shown later in the source text is moved forward to the previous page and presented earlier in the verbal translation. Since the visual information is explicitated, readers of the translation are no longer required to “read” pictures carefully and might heavily rely on words to understand the story. Due to the explicitation, Chinese translations of picture storybooks are more explicit and direct, and thus leave less room for interpreting the corresponding pictures. In addition, the explicitation sometimes turns out to be a spoiler, giving away important details beforehand. Finally, the thesis provides an integrated explanation for the causes of the explicitation, by drawing on previous research, but also proposing a possible historical account of the development of picture storybooks in Taiwan.

Keywords: picture storybooks, translation, word-picture relationship, children’s literature, explicitation

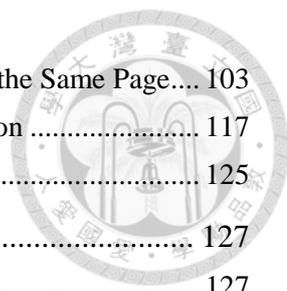


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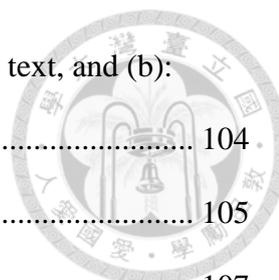
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## Chapter 1. Introduction



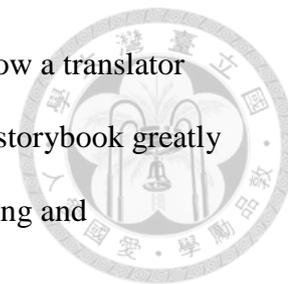
This chapter gives a general introduction of the thesis. Accordingly, this chapter presents the research motives and the research questions, briefly provides a framework of how the research will be conducted, and summarizes the analyses, findings, and argument of the research. Finally, the structure of the thesis is presented in the last section.

### *1.1. Motives*

Over 90% of the picture storybooks published in Taiwan in recent years have been translated texts. According to the Dandelion Reading Promotion Foundation (2015), only 82 picture storybooks published in 2015 were by Taiwan illustrators and writers. Of these 82 works, eight were republications. 82 is the highest annual number of such publications since 2011. However, this number of publications still occupies less than 10% of all the published picture storybooks; in other words, 90% of picture storybooks are translations. With so many translated picture storybooks on the market, young readers – and the typical reader of a picture storybook is young – are likely to read translated picture storybook. The quality of the translation might well have an impact on them. Therefore, the translation of picture storybooks deserves attention.

The translation of picture storybooks does not only deal with words; the pictures should be carefully considered as well. Since picture storybooks tell stories through the collaboration between pictures and words, this verbal-visual interplay makes the translation process more complex (O’Sullivan, 1998). Translating a picture storybook is translating the totality created by the pictures and the words, although the pictures

remain unchanged in the translation (Oittinen, 2003). Therefore, how a translator understands and deals with the verbal-visual interaction in a picture storybook greatly influences the quality of the translation, and the reader's understanding and interpretation of the translated picture storybook.



Moreover, since pictures do not change in translated picture storybooks, people might think that the word-picture relationship in the translation remains the same as in the source text (Oittinen, 2003). However, researchers, for example, O'Sullivan (1998), Oittinen (2003), Rankin (2006), and Van Meerbergen (2009), who have conducted case studies of picture storybooks originally written in European languages and translated into English or vice versa, or other combinations of European languages, have found that the word-picture relationship does change in translated picture storybooks. Compared with the research mentioned above, the study of the word-picture dynamics in picture storybooks translated into Chinese in Taiwan is sparse at best and deserves more attention.

In Taiwan, research on picture storybooks translated into Chinese mainly concerns the translation of "text" in a traditional sense – namely, printed words, and focuses on analyzing translation strategy, stylistic differences in different translation versions, cultural issues and so forth (Lin, 2008; Ho, 2009; Lin, 2010; Chai, 2015). Scholars have examined the word-picture relationship, but have concentrated narrowly on whether the information in the translated text matches what is shown in the pictures (Lu, 2000; Chen, 2003; Ku, 2008; Liu, 2012). There are few studies concern the change in the word-picture relationship in Chinese translation of picture storybooks in Taiwan ( Yang, 2008; Yang & Yang, 2011), but how those studies were conducted and how their conclusions were drawn leave much to be desired. In a word, word-picture relationship in Chinese translated picture storybook is a particular area of research that

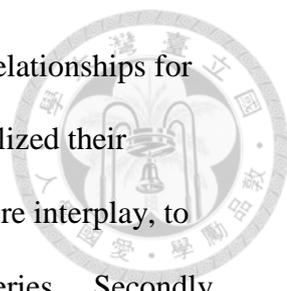
remains relatively uninvestigated and has ample avenues for research. The present thesis is therefore conceived to further investigate the word-picture relationship in picture storybooks translated from English to Chinese, and endeavors to uncover further insights into the Chinese translation of picture storybooks and understanding of the word-picture relationship in picture storybooks, and to bring the issue to academic attention and inspire more research on this area.

### ***1.2. Research Questions, Method and General Findings and Analysis***

The research addresses the following three research questions:

- (1) How does the translation change the word-picture relationship?
- (2) What are the effects caused by the change in the word-picture relationship?
- (3) What are the possible reasons for the translators to translate the verbal text in these ways that cause the change in the word-picture relationship?

To answer these questions, the thesis conducted a comparative and textual analysis of the Chinese translations of five award-winning and popular picture storybook series and their original English texts that remain popular to date. They include: Maurice Sendak's trilogy, *Where the Wild Things Are*, *In the Night Kitchen*, and *Outside Over There*; Harry the Dog series written by Gene Zion and illustrated by Margaret Bloy Graham, *Harry the Dirty Dog*, *Harry by the Sea*, and *No Roses for Harry*, Little Bear series written by Else Holmelund Minarik and illustrated by Maurice Sendak, containing *Little Bear*, *Father Bear Comes Home*, *Little Bear's Friend*, *Little Bear's Visit*, and *A Kiss for Little Bear*, Anthony Browne's White Bear with a Magic Pencil series, *Bear Hunt*, *Bear Goes to Town*, *The Little Bear Book*, and *A Bear-y Tale*, and Ian Falconer's Olivia the Pig series, *Olivia*, *Olivia Saves the Circus*, *Olivia...and the Missing Toy*, *Olivia Forms a Band*, and *Olivia and the Fairy Princesses*.



The research reviewed existing taxonomies of word-picture relationships for picture storybooks, identified their strengths and weaknesses, and utilized their strengths in terms of how they name and describe various word-picture interplay, to examine the word-picture interaction in the five picture storybooks series. Secondly, the research documented the changes in the verbal-visual relationship detected in the Chinese translations of picture storybooks, and observed the features of each change. Changes with similar features were categorized into different groups, and were analyzed in terms of possible causes and effects. The research found that the verbal-visual relationship changes when translators make visual information explicit in the translation, and the translation approach is described as explicitation. Moreover, explicitation in the verbal translation is found when the word-picture relationships in the corresponding source texts are: (1) pictures clarifying words and (2) pictures elaborating words. The notion of clarifying and elaborating relationship are adopted from existing classifications of the word-picture relationship with slight revision, which will be explained in more detail in the chapter of literature review and methodology. Besides, the research also found that visual information shown later in the source text is moved forward to the previous page and presented earlier in the verbal translation.

As for possible causes of explicitation, the thesis provided an integrated explanation by discussing and commenting on possible explanations proposed by previous scholars, including the assumptions about children and explicitation as a translation universal, and by offering a possible explanation from a historical perspective. Until the early 21st century, picture storybooks were still a new type of book in Taiwan's publishing industry, so the notion that words and pictures collaborate to tell a story was new or even unfamiliar to the industry. Since most of the five picture storybooks series examined in the thesis were translated and first published from

the 1980s to the 2000s, it might be possible that translators then were unfamiliar with the unique characteristic of picture storybooks as well and were not fully aware of the complex verbal-visual interplay in the translating process, and thus focused rather on whether the translated words are articulate and fluent. The thesis suggests that it is better to keep the word-picture relationship in target text the same as in the source text because by doing so, the importance of visual text and the uniqueness of word-picture interplay in picture storybooks might become more obvious for readers who can only access Chinese translation of picture storybooks.

### ***1.3. Thesis Structure***

This thesis contains five chapters: Introduction, Literature Review, Methodology, Results & Discussion, and Conclusion. The following chapter is dedicated to presenting and analyzing the existing literature directly related to the present research, and the methodology chapter elaborates on the analytical method utilized in this research, with a focus on textual and comparative techniques. The fourth chapter, Results & Discussion, presents the research findings together with analysis after the word-picture relationships in the original English texts and in the Chinese translated texts were compared. In the final chapter, the results in the previous section are summarized and concluded based on the research questions described in Section 1.2, and the limitations encountered in this research and suggestions for future research are reviewed and discussed.



## Chapter 2. Literature Review



This chapter presents the literature found to have a direct bearing on the present research. It addresses the following issues. First, the term ‘picture storybook’ is defined. Second, textual features of picture storybooks pertinent to the translation of picture storybooks and the present study are reviewed. Third, the general principles of translating picture storybooks are covered. Fourth, the word-picture relationship in picture storybooks is introduced separately, since it is the unique feature of picture storybooks and the focus of the thesis, and it will take up a great proportion when reviewed. Fifth, case studies of the word-picture relationship in the translation of picture storybooks are discussed and commented on.

### *2.1. Defining Picture Storybooks*

The present research focuses on the translations of five popular picture storybooks series. “Picture storybook” is the term used in this thesis. No other terms such as “picture book,” or “illustrated book” are used interchangeably to refer to the translation texts under study (as in Nikolajeva, 2003). The definition of these terms is crucially related to the selection of the translation texts examined in the present research and consistency of usage; therefore, it is necessary to distinguish “picture storybooks” from “picture books” and “illustrated books” in the first place. This section will first discuss picture storybooks and picture books, and then compare picture storybooks and illustrated books.

In order to proceed with the definition of picture storybooks, it is necessary to clarify what picture books are and what the relation between picture books and picture storybooks is. The definition of picture books, and the relation between picture books

and picture storybooks vary among scholars. According to Lin (2004), scholars look at the relation between picture books and picture storybooks in three main ways. First of all, “picture book” is a general term for a type of book that includes picture storybooks. Secondly, picture books and picture storybooks are two different types of books. Thirdly, picture books are picture storybooks, which means the two terms refer to the same thing. These three kinds of relation define picture books and picture storybooks differently to some degree. In the following paragraphs in this section, the three kinds of relation and their definitions of picture books and picture storybooks will be explained respectively. The term the present research chooses and the reason for selection will be stated as well.

In terms of the first kind of relation between picture storybooks and picture books, several scholars such as Burke (1990), Kiefer (1995), Sutherland (1997), and Norton (2007), define picture books as books that communicate information through visual and verbal narratives. In picture books, the visual and verbal narratives join to form a unique whole. The visual narratives, namely pictures, are just as, if not more important than, the verbal narrative, namely written words. Sometimes, a picture book may comprise pictures with few words or no words at all. Picture books therefore cover a wide variety of subgenres, such as alphabet books, concept books, toy books, nursery rhymes, counting books, and picture storybooks, the text type examined in the present study. Picture storybooks are a subgenre of picture books, and uses words and pictures to tell a story. This means that words and pictures both bear the burden of narration and thus they are equally important in forming the narrative of a picture storybook. When reading a picture storybook, readers cannot grasp the whole story with text or pictures alone (Chen, 2003; Huck et al., 2007; Norton, 2007). In other

words, the reader has to take both the illustrations and text into account when reading a picture storybook.

In addition to the scholars who consider “picture book” a general term that includes picture storybooks, several other scholars regard picture books and picture storybooks two separate types. Scholars such as Stewig (1995) and Silvey (2002) separate picture storybooks from picture books. In their view, picture books only include concept books, alphabet books, and counting books. The verbal and visual texts in those books do not necessarily have a story line. By contrast, picture storybooks tell stories through pictures and words. From this perspective, the definition of picture storybooks is similar to the previous one. The difference is that picture books and picture storybooks are at the same level in the classification.

As for the third kind of perspective on the relation between picture storybooks and picture books, several scholars, such as Cianciolo (1973), Nodelman (1988), Hunt (1991), Nikolajeva and Scott (2001), Lewis (2001), regard picture books as picture storybooks. They use “picture books” to refer to the subjects they discuss, and emphasize the characteristic of the subjects that words and pictures cooperate to tell a story together. They do not differentiate picture books from picture storybooks, and the starting point of their discussion is the premise that picture books are books telling stories through words and pictures together. Apparently, what they study are picture storybooks if we view from the previous two perspectives.

The present thesis adopts the first kind of perspective to define picture books and picture storybooks, and to clarify the relation between the two. That is, “picture book” is a more general term, while “picture storybooks” fall into one of the subgenres of picture books. Not using the term “picture book” is to avoid giving the impression that counting books, alphabet books, concept books and other books containing pictures

and words but lacking a story line are included in the study. Moreover, picture storybook is more precise. By using the term “picture storybook” with the word story embedded, the present thesis pays much attention to how the change in the word-picture relationship influences the storytelling of a picture storybook. The texts examined in the present thesis are picture storybooks, which the verbal and the visual both bear the burden of narration and tell stories together. This feature distinguishes a picture storybook from an illustrated book. The illustrations in an illustrated book are only used to depict a scene in the story instead of proceeding the storyline (Stewig, 1995; Huck et al., 2007). Also, an illustrated book has much longer text in relation to the pictures. In an illustrated book, not all the scenes are portrayed in the pictures, and most of the text is not accompanied with corresponding pictures (Northrup, 2012).

## ***2.2. Features of Picture Storybooks***

This section points out certain features of picture storybooks related to this research, including the physical format, the use of language, the orality of picture storybooks, and the traits of picture storybook narrative. The word-picture dynamics will be introduced separately in Section 2.4, since it is the unique feature of picture storybooks and the focus of the thesis, and it will take up a great proportion when reviewed.

In terms of physical format, according to Northrup (2012), a picture storybook is a short book, with a small number of pages and a few words or pictures on each page. A picture storybook usually contains around 32 pages, though it can be longer or shorter. With this small number of pages and so few words to tell a story, every picture and word in a picture storybook count. Since every word in a picture storybook matters a lot, its author has to select every word carefully. In terms of the

language use of picture storybooks, rhythm is very much emphasized. Rhythm can catch the attention of children, who are usually regarded as the target reader of picture storybooks, and drum up their interest (Chen, 2003; Norton, 2007). To create rhythm, authors of picture storybooks frequently rhyme the words, and repeat single words or phrases to create stronger effects and impressions. Besides rhythm, authors also use words that contribute to vivid images to attract children (Wu, 1965; Oittinen, 2000; Chen, 2003; Huck et al., 2007; Norton, 2007). In addition to rhythm and vivid description, the language in picture storybooks is rather easy to read by children, and should avoid complicated sentences or difficult words, because it is commonly assumed that the linguistic ability of children is not mature and is still developing (Wu, 1965; Chen, 2003; Hu, 2003).

The use of language mentioned above is closely related to the orality of picture storybooks. Oittinen (2000) points out that preliterate children listen to adults' reading of picture storybooks, as their listening comprehension develops earlier than their reading comprehension. Since picture storybooks are frequently read to children rather than read by them, the language used in picture storybooks should be easy to speak aloud (Oittinen, 2000; Chen, 2003; Huck et al., 2007; Norton 2007; Alvstad, 2010). Therefore, rhythm, rhyme, repetition, and vivid description are ways to achieve a better read-aloud effect.

Besides the physical format, the use of language, the orality of picture storybooks, the traits of picture storybook narrative are crucially important when picture storybooks are analyzed. The traits of picture storybook narrative taken into consideration in the present thesis includes the sequential nature, and 'page turn.' Firstly, picture storybooks are a kind of sequential art, which arranges pictures and words to tell a story or express and idea (Kelley, 2010, p. 3). Nikolajeva (2010)

regards the sequential nature as the essential code in reading a picture storybook. She argues that if we examine each picture separately without regarding all the pictures and words as a unified artistic whole, the overall understanding of the picture storybook is diminished (Nikolajeva, 2010, p.29). Individual pictures should not be taken out of the context and should be considered with their relationship with the narrative text.

Another important trait of narrative progression of picture storybooks is the page turn, or page breaks. A picture storybook “is arranged carefully as a series of facing pages,” which are also called double-spreads or page-openings, and the narrative of the picture storybook is meticulously “broken into a series of these facing pages” (Sipe & Brightman, 2009, p.73). Unlike the page turn in most of other books which is arbitrary and meaningless (Steiner, 1985, p.142), page breaks in picture storybooks are carefully and artfully designed, and thus possess “a complex semiotic significance” (Sipe, 2001, p.38). Page breaks function as a storytelling device that can signify the change in perspective, psychological states, or emotions of characters, or create suspense and drama; it can also represent gaps in the narrative that require readers to bridge and thus “redirect our feelings or attention” (Sipe, 2001, p.38). In sum, since it is necessary to take the narrative progression into consideration when we examine the word-picture relationship in a picture storybook, the sequential nature and the page turn of picture storybook cannot be ignored.

### ***2.3. Translating Picture Storybooks: General Principles***

Scholars point out that the translation of picture storybooks is closely related to the features of picture storybooks mentioned in the previous section. The translator should pay attention to the sound (Oittinen, 2000; Chen, 2003), taking the read-aloud situation into account and “make the translation roll on the aloud-reader’s tongue”

(Oittinen, 2008, p. 76). That is, the translator should try to create rhythm in the translation through various literary devices such as rhyme and repetition. Furthermore, the translator has to carefully handle the interaction between pictures and words, because the two works in joint efforts to contribute to a complete story, and should make sure that the words correspond to the pictures (Oittinen, 2000; Chen, 2003). Additionally, the translator should use vivid description to attract children, and select simple words when translating, so that the children can understand without difficulties (Chen, 2003). Besides these features, since picture storybooks are often regarded as part of the children's literature, some general principles of translating children's literary apply to picture storybooks. Many scholars (Wu, 1965; Shavit, 1986; Oittinen, 2000; Chen, 2003; Hu, 2003; Alvstad, 2010) argue that the translator should consider children's feelings and experiences when translating. All these principles reviewed above will be included in the analysis on the translation texts in the present study.

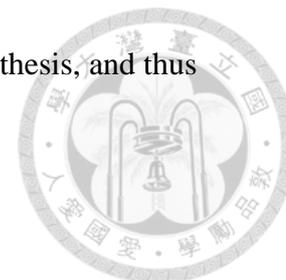
#### ***2.4. Examining the Word-picture Relationship in Picture Storybooks***

Besides the physical format, the use of language, the orality of picture storybooks, and the traits of picture storybook narrative covered in Section 2.2, the word-picture interplay is another important feature of picture storybooks, and many scholars and picture storybook artists have made an attempt to examine this feature. Some scholars and picture storybook artists draw metaphors and analogies to view the relationship between words and pictures. Metaphors from music are borrowed to express the word-picture relationship, such as rhythmic syncopation, antiphonal, fugue, counterpoint, and duet (Sipe, 1998). In addition, analogies from other arts like drama and film, textiles metaphors, and analogies from science and technology are drawn to refer to the word-picture relationship (Lewis, 2001; Sipe, 2012). For example, Lewis

(2001) borrows the concept of ecology from biology to views word-picture relationship, which will be elaborated in Section 2.4.2 since his ecological perspective helps construct the research framework in the present study. Overall, these metaphors and analogies all contribute to express the interdependence and cooperation between words and pictures in picture storybooks. However, Sipe reminds us that “the nature of metaphorical thinking is analogical,” and the thinking inevitably ignores “the many ways in which the metaphor is not at all like the phenomenon we are trying to describe” (2012, p. 9).

There is another way to discuss on the word-picture relationship, through theoretical constructs (Sipe, 2012, p. 9-12). For example, Kümmerling-Meibauer (1999) use the concept of irony to partially explain the word-picture relationship. She defines irony as “a contrast between a spoken meaning and an implied, unspoken meaning” (p. 160), and argues that the visual might supply important information missing from the verbal, or the two media contrast each other in artistic style or provide different perspectives. Another example of theoretical construct is Nodelman’s (1988) idea of limiting. The visual limits the meaning of the verbal by depicting one possible image out of various other images that might be formed in our mind. Meanwhile, the verbal limits the meaning of visual as well by informing readers of what is important or worthy of attention in the pictures, and providing interpretation of the pictures. Sipe comments that such theoretical constructs as irony enable us to describe the word-picture relationship in a more precise way, compared with the first perspective. However, the constructs mentioned above only provide one “generalized description” (Sipe, 2012, p. 12), but do not consider the diverse ways words and pictures can interact with each other. To differentiate and describe the diverse word-picture interactions, several classifications of word-picture relationships are proposed by scholars.

Typologies of word-picture relationships are essential to the present thesis, and thus discussed separately in a more detailed manner in the next section.



#### ***2.4.1. Classifications of word-picture relationships***

This section reviews three major classifications of word-picture relationships in picture storybooks (Schwarcz, 1982; Golden, 1990; Nikolajeva & Scott, 2000 and 2001) pertinent to the present research, and their strengths and weaknesses are assessed.

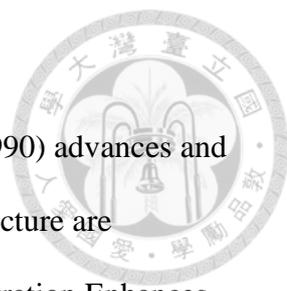
##### ***Schwarcz's typology (1982).***

Schwarcz (1982) might be the first scholar to establish an organized classification of word-picture relationships in picture storybooks. His typology concerns the functions of illustrations when they relate to the words in picture storybooks. There are two main categories in his typology: congruency and deviation.

Congruency means that pictures double or parallel the information presented in the verbal text. However, he points out that there is never absolute and complete redundancy in the information shown by the two media, since the essence of the two is different. The picture unavoidably simplifies or elaborates the word. For example, the verbal text reads "Yesterday the girl drew a white fence" (p. 14), while the accompanying illustration depicts the activity. The illustration inevitably omits "yesterday," and elaborates the details of the girl's appearance. This omission is termed "reduction." Under the category of congruency, there are subdivisions including reduction, elaboration, and alternate progress. Reduction refers to pictures cutting out information in words, while elaboration indicates that illustrations amplify, extend, or complement the meaning of words. As for alternate progress, the verbal and the visual take turns proceeding the story, with parts of the story shown by either of the two, but basically, the two media tell the same story.

Opposite to congruency, deviation is another category proposed by Schwarcz, which refers to the visual veering away from the verbal. Under the category of deviation, subdivisions include opposition / alienation and counterpoint. Opposition / alienation refers to the visual text deviating from the verbal text and contracting it. He gives an example: a song praises the hunter's joys in words while the corresponding picture depicts a terrified hunter chased by a boar. When opposition/alienation goes further, the verbal-visual relationship becomes counterpoint. That is, pictures and words tell two completely separate stories. Schwarcz considers Pat Hutchins' *Rosie's Walk* a perfect example. The verbal text tells a story, in a peaceful and uneventful way, about Rosie the hen innocently taking a stroll across the yard. However, the visual text simultaneously presents another storyline, depicting a fox indefatigably trying to catch Rosie but failing over and over again. In Schwarcz's view, the pictures and the words are telling two completely different stories.

Sipe (2012) comments that Schwarcz makes use of the musical metaphor counterpoint. He cites the definition of counterpoint from *The American Heritage Dictionary*: "The technique of combining two or more melodic lines in such a way that they establish a harmonic relationship while retaining their linear individuality," and points out that Schwarcz focuses on the "linear individuality" of words and pictures since Schwarcz emphasizes that the two media tell two separate stories. However, Sipe argues that using *Rosie's Walk* as an example of counterpoint inevitably proves the definition of counterpoint to be "slippery" (p. 4). If we follow Schwarcz's interpretation, the words and the pictures tell two separate stories; however, it is also sensible to think that the two media tell the same story but from two different perspectives. Therefore, he argues that the use of counterpoint in typology should be explicated.

**Golden's typology (1990).**


Unlike the structure of the previous classification, Golden (1990) advances and exemplifies five types of word-picture relationships: (1) Text and Picture are Symmetrical; (2) Text Depends on Picture for Clarification; (3) Illustration Enhances, Elaborates Text; (4) Text Carries Primary Narrative, Illustration is Selective; and (5) Illustration Carries Primary Narrative, Text is Selective (p. 105-19). The text in her typology refers to printed words. In the following two paragraphs, each type is reviewed.

Golden's type (1) indicates that pictures "provide redundant information" (p.105) to words, and convey what the words convey. In other words, the reader can understand the narrative in the words, and the pictures function to reinforce the meaning of the narrative. In this type, words and pictures both provide the principal information of the story. The information streams are similar, but Golden states that "there is a never one-to-one correspondence" (p. 107), which is the same argument proposed by Schwarcz (1982). The second type "Text Depends on Picture for Clarification" means that it is necessary to read the picture to understand the verbal text. One of the examples she selects to exemplify the type is Era Jack Keats' *The Snowy Day*. The verbal text reads "he made angels," and the reader needs to see the picture to know that the character lies in the snow and moves his arms up and down and his legs from side to side to form a shape of an angel. In this type of relationship, pictures help to clarify words and readers can hardly understand the words without the pictures (p. 108).

As for Type (3), the essential narrative is presented in the verbal text, while the visual text extends and elaborates the verbal by depicting further details. That is, pictures provide connotations for the verbal text or a concrete representation of an

abstract concept. In the fourth type, the verbal text conveys the primary narrative elements while the visual text reflects one event or detail mentioned in the verbal. The last type is the opposite to the fourth type: the visual text, rather than the verbal text, carries the main narrative flow and tells the story (Golden, 1990, p. 105-19).

Sipe (2012) considers Golden's typology problematic. He points out that the scheme is based merely on "the relative amounts of power" words and pictures have, and seems to ignore the interaction between the verbal and the visual. Moreover, he thinks that the categories in the typology are too easily confused. For example, since Golden states that there is no true redundancy between words and pictures, then there is no difference between type (3), pictures enhancing or elaborating words, and type (1), pictures and words being symmetrical. We cannot distinguish type (2), pictures clarifying words, from type (3), pictures enhancing or elaborating words, either.

Lewis (2001), too, is critical of Golden. He claims type (5), pictures carrying primary narrative, is untrue because the pictures as part of a picture storybook possess meaning only because they are informed by the words. In addition, he also opposes the use of term "symmetry" and the term's indication. He claims that symmetrical relationship is illusory, since it is the words that direct the reader to focus on certain parts of the pictures. Furthermore, using symmetry to describe the word-picture relationship inevitably sidesteps the interaction between the two media, because if words and pictures tell the same thing, there is no interaction.

Apart from these criticisms, Lewis, opposite to Sipe, considers Golden's scheme helpful in terms of type (2), pictures clarifying words, since it points out that the words alone sometimes are insufficient to develop the narrative (Lewis, 2001). The author of the present thesis thinks that Sipe actually fails to get the point of type (2). The central idea of type (2), clarification, is that without looking at the pictures, the reader may not

understand the verbal narrative; or important information is only presented in the visual text such that the reader has to combine it with the verbal text to complete the meaning.

The author of the present thesis would like to complement Sipe's comment on Golden's typology being merely about "the relative amounts of power" words and pictures have: the categories are not constructed on a same basis. The rationale of Golden's type (1) to (3) is describing how words and pictures interact, so there are symmetrical, clarifying and elaborating relationships. However, the rationale of type (4) and (5) shifts into the relative amount of power the two media have. Since the two sets are constructed on different bases, a verbal-visual unit in a picture storybook may belong to two types at the same time. Take Chris Van Allsburg's *Jumanji* (1981) for example. After the story commences, each page-opening contains words on the verso page with one picture on the recto page. Each page-opening fits the definition of Golden's type (4): the words carry the primary narrative, while the picture depicts a certain scene in the verbal text, and the verbal text makes sense on its own. However, if we examine each picture with its corresponding sentences that are part of the words, it is obvious that pictures elaborate more details of the scene mentioned in the verbal text.

As Golden elaborates her typology, she alerts us to a very important point. She states that, as we examine picture storybooks with her typology, a given picture storybook may reflect more than one type of relationship. According to Lewis (2001), what this suggests is that if we use the typology to examine individual books, the unit of analysis is too large. The categories proposed by Golden, Schwarcz and other scholars are not helpful for characterizing individual books, but more useful to describe the word-picture relationships within a given picture storybook (Lewis, 2001).

*Nikolajeva & Scott's typology (2000, 2001).*

Besides the taxonomies of Schwarcz and Golden, the last classification reviewed is created by Nikolajeva & Scott (2000, 2001). Different from previous scholars, they “wisely discuss their typology as a continuum of word-picture relationships, and emphasize that some of the categories may blur or slide into each other” (Sipe, 2012, p. 17). They identify several characteristic verbal-visual dynamics in narrative picture books, that is, picture storybooks. Their main categories include symmetry, enhancement, complement, counterpoint and contradiction.

When the verbal-visual interaction is considered symmetrical, words and pictures tell the same story and repeat information in different forms. As for enhancing interaction, the verbal expands the visual or vice versa. They support each other by offering additional information that the other lacks. Within enhancement, there are minimal enhancement and significant enhancement. The latter is also called complement. In minimal enhancement, little difference can be found between words and pictures. By contrast, in significant enhancement, what words and pictures present rarely overlap, but the part of information each text carries will enlarge upon the information the other text bears. They are intertwined and work together to affect the overall meaning. Nikolajeva and Scott consider the opening double-spread in Beatrix Potter’s *The Tale of Peter Rabbits* a good example of complementary interaction. The verbal text presents basic information about the Potter’s family, their names and where they live, while the visual text shows Potter’s relationship with his family, which is not mentioned in the verbal text.

As for counterpointing dynamics, words and pictures provide alternative information, and convey meanings beyond the scope of each other. There are ironic counterpoint, perspectival counterpoint, and counterpoint in characterization. The reader has to make efforts to establish the connection between words and pictures.

The last category is contradiction, the extreme form of counterpoint. The verbal and the visual seem to tell completely different things.

Lewis (2001) and Sipe (2012) also comment on the classification proposed by Nikolajeva and Scott. As for the weaknesses of the typology, Lewis criticizes the word choice of “symmetry” in Nikolajeva and Scott’s typology as in Golden’s, since symmetry means there is no interaction between words and pictures. The diction and its definition contradict the premise that the two media affect each other. Besides the diction of symmetry, Sipe questions the distinction between the relationship of complement and enhancement. As for the strength of the typology, Lewis and Sipe both think that the typology explores how the word-picture relationship interacts with narrative features like character, point of view and setting.

***Overall assessment on the typologies of word-picture relationships.***

The three typologies reviewed above clearly reflect how diverse the word-picture interplay in picture storybooks can be. The strengths and weaknesses of each type were discussed respectively in the previous three sections, so this section focuses on the overall assessment of the typologies. As a whole, some word-picture relationships identified by each typology are similar or the same in essence with terminological variation only, such as symmetry / congruency, elaboration / enhancement / extension / complement / amplification, and contradiction / counterpoint / opposition / deviation. The major difference among each typology is the way each typology is structured.

Furthermore, within one typology, the difference between similar word-picture relationships is ambiguous and only lies in varying degrees. Take opposition and counterpoint in Schwarcz’s classification for example. Schwarcz only differentiates them according to the relative degrees to which words and pictures veer away from each

other. That is, when opposition gets to a certain point, it becomes counterpoint. The difference between enhancement and complement in Nikolajeva and Scott's is exactly the same: when enhancement is significant, the word-picture relationship becomes complementary. The vague difference between similar word-picture relationships makes these typologies less useful when they are applied to examine picture storybooks.

Moreover, all typologies propose the relationship "symmetry": Schwarcz uses congruency to indicate that pictures tell the same things as words; Golden and Nikolajeva and Scott directly use symmetrical to describe a category in their classifications. However, as Scharwcz and Golden both mentioned that there is no true redundancy or repetition between words and pictures, symmetrical relationship actually does not exist in reality. The pictures inevitably omit some information conveyed through the words, and vice versa, since words and pictures are totally different forms of media. Therefore, if we consider a word-picture relationship as symmetrical, the relationship is in fact close to symmetrical, and will never be symmetrical.

Due to the vague difference between similar word-picture relationships, and no true symmetry in word-picture relationship, these typologies are less helpful in terms of applying to analyze picture storybook texts. Based on the existing typologies, the present research therefore developed a refined word-picture relationship model that is more applicable for examining the five picture storybook series. The model will be explained in the Methodology chapter, Section 3.2.

#### ***2.4.2. Examining Word-Picture Relationships from an Ecological Perspective***

Apart from the scholars in the previous section who attempt to categorize the word-picture relationship, Lewis (2001) refuses to classify picture storybooks. He thinks that picture storybooks are too flexible and complex to categorize. Instead of

establishing categories, he applies the concept of ecology to examine picture storybooks. He argues that each picture storybook possesses an internal ecology. In claiming so, he highlights the interdependence of words and pictures. That is, the words are brought to life in the environment of the images; on the other hand, the images live and thrive within the environment of the words.

Furthermore, he emphasizes that from an ecological perspective, we are able to recognize the flexibility and complexity in picture storybooks. Flexibility means that the word-picture relationship varies and does not stay the same from page to page, and from book to book. Complexity means that words and pictures can be presented in a formally complex way that is difficult to categorize. In Lewis' view, only by acknowledging the fact that the ecosystem of picture storybooks is complex and flexible can we appreciate the heterogeneity in picture storybooks.

As a whole, Lewis contends that, since picture storybooks are flexible and complex, it is better to scrutinize picture storybooks via what he calls a "phenomenological approach" (p. 59). That is, he proposes that we should "patiently and carefully [describe] individual examples" (p. 59). His notion is important when we have to explore the potentials of picture storybooks in a sensitive way. The ecological perspective, serving as a reminder, is helpful as well when we analyze a certain picture storybook in detail to discover the uniqueness of the work.

However, the ecological view can only serve as a reminder. Although the approach recognizes that words and pictures interact with each other in various ways, the perspective does not differentiate these ways (Sipe, 2012). His perspective complements rather than conflicts with word-picture typology. Lewis' ecological perspective requires us to treat each picture storybook as unique entity, and look into each of them in detail. On the contrary, typology can systematically describe and

differentiate various word-picture interactions. When we examine many picture storybooks at the same time, typology helps us to find patterns and trends among them. Therefore, the point is how we use the typology. The present research combines typology with Lewis' ecological perspective to analyze the five picture storybook series. Lewis' ecological perspective which examines each example of word-picture interplay in detail is first applied to scrutinize the translations and their original texts, and then the terminology and definition proposed by typologies are refined and utilized to describe how words and pictures interact with each other. Finally, similarities and patterns are sorted out, grouped together and explained with selected examples.

## ***2.5. Case Studies of the Word-picture Interplay in the Translation of Picture***

### ***Storybooks***

Section 2.3 briefly reviewed the principles of translating picture storybooks, and Section 2.4 presented various ways proposed by scholars to examine the word-picture interplay in picture storybooks. This section focuses on the case studies that are closely related to the present thesis. The case studies all concerns the word-picture relationship in the translation of specific picture storybooks. Rather than providing an overall summary at the beginning, the author will proceed case study by case study, with discussion. Case studies of picture storybooks in European languages and English will be presented first, and followed by case studies of English picture storybooks translated into Chinese.

#### ***2.5.1. Case study by O'Sullivan (1998): Papa Vroum and Granpa***

O'Sullivan (1998) argues that the verbal-visual interaction in picture storybooks makes the translation process more complex and challenging, and an ideal translation of a genre combining words and pictures should reflect an awareness of the verbal-visual

interaction. She investigated how translation changes the word-picture relationship in two picture storybooks: Michel Gay's *Papa Vroum* (French into English) and John Burningham's *Granpa* (English into German). In the French source text of *Papa Vroum*, a present tense narrative, primarily consisting of direct speech and constructed as dialogue, is used to present the viewpoints, feelings, and thoughts of the protagonist, a little boy named Gabriel. Meanwhile, the pictures reveal what really happened from a third person point of view, which are sometimes different from the protagonist's viewpoint. For example, direct speech in verbal text shows that Gabriel thinks he is driving a van since he feels the vehicle moving, while the picture shows that he is just in the van and is not the agent of the action.

However, in the English target text, the verbal text eliminates the direct speech and substitutes past tense for present tense. The protagonist's perception and reactions are described from an omniscient point of view rather than indicated in the protagonist's own words. Since both the point of view and tense are changed, the immediacy the source text creates is reduced and the contrast between the word and the picture no longer exists. Similarly, in the German translation of *Granpa*, the dialogue in present tense between the grandfather and the granddaughter is altered into text narrated in the past tense. Not only the simultaneity of the conversation in the source text is removed, but the past tense also foreshadows the grandfather's death that is only disclosed in the final pages of the original text. Moreover, the German translation adds description and thus creates interpretations of some pictures since there is no detailed description of the pictures but the conversation between the two characters in the verbal text of the original version. The gap between the pictures and the words in the source text that allows various interpretations is filled by the German translation.

O'Sullivan suggests that explicating and explaining the pictures in the translation reflects the translator's understanding of the reader. In the cases of *Papa Vroum* and *Granpa*, the translator obviously does not think that the younger reader of the German version can read between the lines – and the pictures – and decode the complex verbal-visual interplay. Overall, this case study points out that a translator's understanding of the original text is inevitably influenced by the pictures, and a translator, whose reading is affected by the pictures, would very likely to make elements explicit in the verbal translation where these elements originally exist in the pictures.

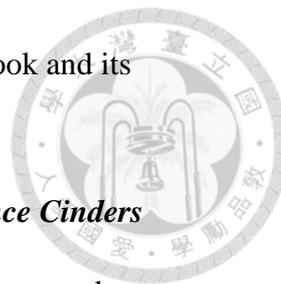
### **2.5.2. Case study by Oittinen (2003): *Where the Wild Things Are***

Another case study focusing on the verbal-visual relationship in picture storybooks was conducted by Oittinen (2003). She examined Maurice Sendak's *Where the Wild Things Are* in three translations, the German, Swedish and Finnish versions. The “visual text” in Oittinen's definition refers to all the visual appearance of the book, including typography, the use of punctuation, the design of the book, the sentence length and so forth, how the text looks and not just the illustrations. She focuses on the sentence length of the three translations, and concludes that although the three translations are easy to read aloud, their different sentence lengths bring rhythmical differences. Furthermore, she points out that adjusting the order of written information from one page to another changes the word-picture relationship. She further claims that translators of picture storybook should be able to read the visual elements in a professional way. Although the study focuses on the visual appearance of the verbal text, particularly the sentence length, not directly on the word-picture interaction, the researcher describes the characteristic of the word-picture relationship as indexical. That is, the pictures refer to the words and vice versa, back and forth, and

she considers this relationship the key to understand a picture storybook and its narration.

### **2.5.3. Case study by Rankin (2006): *Princess Smartypants and Prince Cinders***

Rankin (2006), a graduate student of University of the Witwatersrand, Johannesburg, conducted a case study of two picture storybooks by Babette Cole: *Princess Smartypants* and *Prince Cinders*. Rankin compared the English source texts and their French translations in terms of: (1) the textual translation, such as the translation of characters' names, book title, and wordplay, and (2) the verbal-visual interplay in the translation. The case study shows that many changes of word-picture relationship are found in the translation. Some changes do not alter the effect created by the original English texts, but others create additional irony or humor and sometimes even enhance the read-aloud and rhythmic quality of picture storybooks. Rankin's case study adopts an eclectic approach to examine the case study subjects, and unlike the previous two case studies, the approach is explicitly considered. Various theoretical approaches, in the plural, in fact, are used to analyze the text. Hermeneutics, dialogics, reader-response theory, applications of theatre and film translation, semiotics, and picture theory are consciously applied by Rankin in the research. As for examining the word-picture relationship, the research specifically applies the ecosystem concept proposed by Lewis (2001). The ecosystem perspective requires the researcher to view picture storybooks in a dynamic, complex and flexible structure, and acknowledge the fact that the words provide an environment for the pictures to thrive in a picture storybook and vice versa. The study analyzed the two picture storybooks in detail, and the analysis is comprehensive: the wide range of elements in the two picture storybooks, from book title, characters' names, to the



overall layout of the book, were examined. However, some analysis is too specific to the context of the book and the results cannot be applied to other picture storybooks.

#### **2.5.4. Case study in Taiwan (1): *Jumanji* (2008)**

In Taiwan, a large amount of research on the verbal-visual relationship in picture storybooks has been conducted from pedagogical, artistic, and literary perspectives. However, research on the verbal-visual relationship in the Chinese translation of picture storybooks is relatively sparse. Most studies of the word-picture interplay in the Chinese translated picture storybooks to date have narrowly discussed whether the verbal translation corresponds to the information presented in the pictures (Lu, 2000; Chen, 2003; Ku, 2008; Liu, 2012), but didn't further touch upon the change in the word-picture relationship in the Chinese translation. Yet, there are two studies noticed the change in the word-picture relationship in the translation process.

A case study concerns the two Chinese translations of Chris Van Allsburg's *Jumanji*. Yang (2008) noticed that pictures are integral to a picture storybook as a greater whole, and wondered whether translators should "translate" the visual into the verbal, and how it can be done. She compared two Chinese translations of *Jumanji*: the earlier version *Tian Ling Ling* (天靈靈), published in 1995, and the later version in 2007, *Ye Man You Xi* (野蠻遊戲). Among her several conclusions on the differences between the two translations, there is only one finding related to the word-picture relationship. She thinks that the later version attempts to present the atmosphere of the pictures through more vivid description in the words, while the earlier version does not. However, the author of the present thesis does not consider her analysis and conclusion reasonable or convincing. She only uses two examples to illustrate her finding.

In the story, when Peter and Judy, the protagonists, started to play *Jumanji*, Peter tossed a 7 and faced a lion attack. The picture on the recto shows that the boy is

shocked, with his mouth wide open, on one side of the bed, while the lion, with its head under the bed, is on the other side of the bed. The words on the verso page describe how the scene in the picture happened: Peter was chased by the lion from the living room to the bedroom, and the lion got stuck under the bed when it tried to catch Peter under the bed. The translation of the earlier version *Tian Ling Ling* (天靈靈) reads:

那隻獅子大吼一聲，震得彼德從椅子上頭摔了下來。獅子跳到地上，彼德站起來就跑。獅子緊緊地跟在後面，眼看就快追上他了。彼德跑上樓，鑽到了床底下，獅子也想鑽進去，可是，他的頭被床卡住了。彼德趕緊爬了出來，跑出臥房，「砰！」的一聲關上了門。他跟裘娣站在門外，直喘氣。

By contrast, the translation of the later version *Ye Man You Xi* (野蠻遊戲) reads:

獅子突然大吼一聲，彼得嚇得從椅子上跌下來。接著獅子一躍而下，彼得拔腿就跑，獅子咻咻的呼吸聲好像就在耳邊。他跑上樓，躲到床底下，獅子也跟著爬進去，可是被自己的大頭卡在床邊。彼得趁機逃出臥房，將門砰的一聲關上。他在走道上撞到茱蒂，兩人都嚇壞了。

Yang thinks that the later version uses more concrete and vivid words to describe that Peter was frightened by the lion's roar and fell from the chair (嚇得), Peter and Judy were terribly frightened (嚇壞), and Peter ran as fast as he could (拔腿就跑) as the lion was chasing behind, and she concludes that by doing so, the translation shows an attempt to express the bizarre atmosphere in the picture (p. 42). The conclusion does not seem tenable. First of all, the connection between vivid description in words and the atmosphere of the picture is not clearly explained. Secondly, the fundamental problem of the conclusion is that Yang does not consider the possibility that the vivid description can also be inferred from the verbal text itself.

Just as Yang points out, the pictures in *Jumanji* are like snapshots of certain scenes of the story, and it is mainly the verbal that carries the narrative, unfolds the story and depicts the change in characters' emotions. The vivid description may result from the translator's interpretation and understanding of the words. In addition to the first example that loosely supports the finding, the other example in the paper is not logical or clearly explained. Yang chose a paragraph that describes Peter's reaction after he knew that they had no other alternatives but to continue the board game. The translation of the earlier version reads:

彼得看看棋盤，要是裘娣也擲一個七點，會怎麼樣呢？那家裡就會有兩隻獅子！彼得想著，都快哭了。他坐下來，坐定之後，說：「我們來玩吧！」

while the translation of the later version *Ye Man You Xi* goes as follows:

彼得低頭看著遊戲板，心想如果茱蒂也擲出了七點，那該怎麼辦？到時候裡就會有兩隻獅子！彼得光是想到這裡就快哭出來了。但是他鎮定下來，在椅子上坐好，對茱蒂說：「我們繼續玩。」

The words above do not have a corresponding picture. Instead, what accompanies this paragraph on the recto page is a picture illustrating what happened after Peter decided to keep on playing: Judy tossed an 8, which resulted in monkeys breaking things in the kitchen. The picture depicts monkeys destroying the kitchen with Judy standing at the door witnessing the event. Yang thinks that the earlier version does not consider the picture's information, and does not pay more attention to describe Peter's emotion. On the other hand, she thinks that in the later version the translator obviously notices the picture on the recto, and intends to express the change in Peter's emotion. She does not further explain why the picture affects how the

translator deals with Peter's emotion, and it does not make sense either. In conclusion, the finding is poorly drawn with insufficient supporting evidence and analysis.

#### 2.5.5. Case study in Taiwan (2): Maurice Sendak's trilogy (2011)

The other case study reviewed in this section compared the word-picture relationship in Maurice Sendak's trilogy and their Chinese translations, which is most related to the present research. Yang and Yang (2011) examined the word-picture relationship in Maurice Sendak's *Where the Wild Things Are*, *In the Night Kitchen*, and *Outside Over There*, and their corresponding Chinese translations under the framework of Nikolajeva and Scott's (2001) classification of word-picture relationships, discussed in Section 2.4.1 above. Their main categories include symmetry, enhancement, complement, counterpoint and contradiction. The method in the case study is similar to the present research.

The case study claims to find several noticeable changes in the word-picture relationship in the Chinese translations, and draws our attention to the different effects caused by the new verbal-visual relationship in the translation. The research suggests that a translator's assumptions about children, and the understanding of the verbal-visual relationship in picture storybooks inevitably influence the approach. As for the assumptions about children, the research further argues that since Liang Lin's (林良) concept of plain language (淺語) strongly influences the translation of children's literature in Taiwan, translators might thus simplify the complex interaction between words and pictures to cater to children, who are considered to have lower language ability.

The study probes the unique characteristic, the verbal-visual dynamics, in picture storybooks, but the different effects caused by the new word-picture relationship in the translation, and the connections between its analysis and conclusions are not

clearly or logically explained. Section 4.3 will discuss the issue of the translator's assumptions about children, so this section comments on two other aspects of the research: the problem of the methodology and the insufficient or poor analysis in the five examples discussed in the research. First of all, the research directly applied Nikolajeva and Scott's classification to analyze the word-picture relationship, but did not further distinguish the category "complementary" from "enhancement," which is the major problem of the typology.

Secondly, among the five examples discussed in the case study, for the first to the fourth examples, the researchers found that the word-picture relationship in the Chinese translation is different from the source text. The last example is related to the assumptions about children. In the first example, the research only describes the word-picture relationship in the source text without specifying what the word-picture relationship in the translation is. The authors only compared the words in English and in Chinese, and claimed that the word-picture relationship is different, without further analyzing how the translation changes the word-picture relationship. They jumped to the conclusion that the different word-picture relationship might create a subtle difference between the two texts.

The second example is in *In the Night Kitchen*. Mickey, the protagonist, heard a racket in the night when he was sleeping in bed, and then he "fell through the dark" (see Figure 1), while the words are translated into "他飄上半空中 (floated up into the sky)." The authors point out that Mickey fell rather than floated, which is partially true, because "飄上 (floated up)" emphasizes the moment when Mickey floated up from his bed, which is shown in the first picture panel in Figure 1. Moreover, the authors claim that the word-picture relationship is changed from symmetrical to "enhancing or misleading" (p. 25) due to the translation, which is not so convincing.

Firstly, the translation does not provide more information compared with the source text, but rather emphasizes different visual information, so the word-picture relationship in the translation can be regarded as symmetrical as well. Next, although the authors claim to apply Nikolajeva and Scott's classification of word-picture relationship, they seem to create a new category: misleading, which is never defined or explained in the paper, and therefore is confusing.



Figure 1. Mickey fell through the dark. Reprinted from *In the Night Kitchen*, by Maurice Sendak, 1970, NY: Harper Collins.

The third example is in *In the Night Kitchen* as well. At the end of the story, Mickey cried: “cock-a-doodle-doo,” to show that it is morning (see Figure 2). The words “Now Mickey in the night kitchen cried” is translated as “米奇大叫一聲 天亮囉 (Mickey cried: “it is morning time.”).” The long call of a male chicken “cock-a-doodle-doo” in the bubble speech is replaced by “咕咕咕” in the Chinese translation.

The authors argue that by specifying “天亮囉 (it is morning time)” in the translated text, the word-picture relationship becomes symmetrical, but it is not the case. Firstly, the study refers to “cock-a-doodle-doo” as “the capitalized words in the speech bubble” (p. 26), so “cock-a-doodle-doo” is part of the words, not part of the picture. Therefore, even though “天亮了” is added in the words, it just specifies the meaning of “cock-a-doodle-doo,” and the word-picture relationship remains the same, since the words do not provide extra information. This example is actually not related to the word-picture relationship.

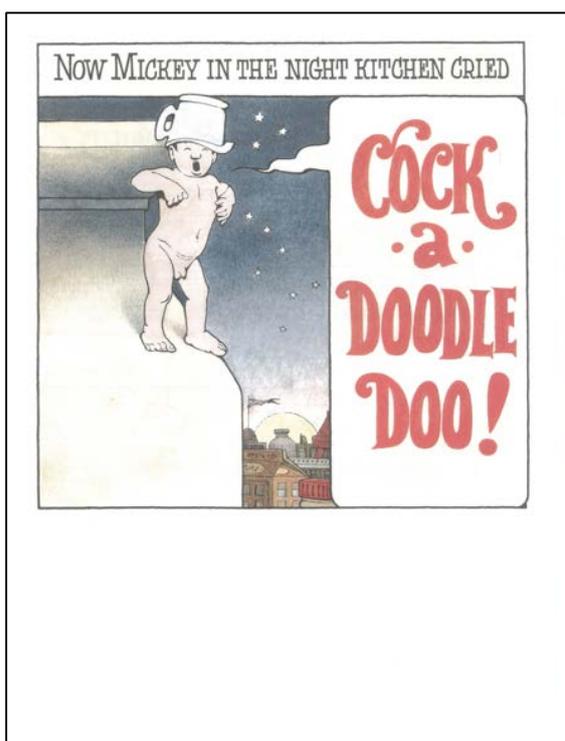


Figure 2. Mickey stood on a milk bottle and shouted. Reprinted from *In the Night Kitchen*, by Maurice Sendak, 1970, NY: Harper Collins.

The fourth example is in *Outside Over There*. Ida, the protagonist, took care of her baby sister, when her dad was away at sea. On the third page-opening, she was playing the horn without noticing that two goblins were sneaking in through the window

(see Figure 3). The words read “Ida played her wonder horn to rock the baby still – but never watched,” and are translated as “小妹妹，哭又鬧，愛達想哄妹妹不要吵。愛達只顧著吹，沒注意來了小魔鬼。” The study argues that the translation explicates the visual information on the recto page and changes the word-picture relationship from “supplementary” (p.27), another new category created by the study without any explanation, to symmetrical, and destroys the suspense created on this page-opening. This example is most related to the present study, since it concerns the explication of visual information and the change in the word-picture relationship. However, the picture might not be the source of explication in this case, because the words on the next page-opening reveal what happened next: “so the goblins came. They pushed their way in and pulled baby out, leaving another all made of ice.” The authors of the study do not consider the possibility that the explication in the verbal translation can also be inferred from the verbal text itself.

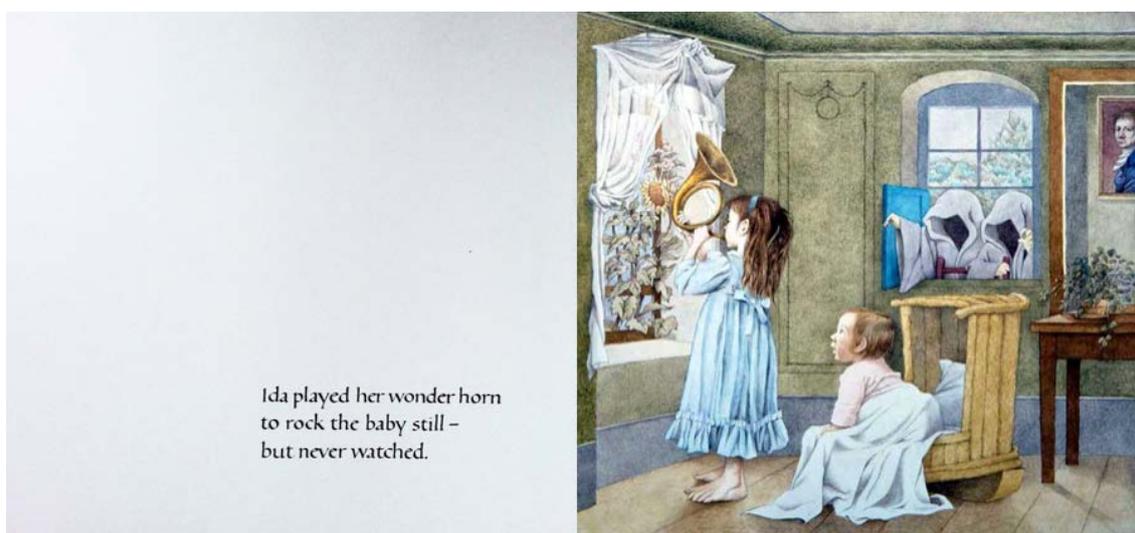


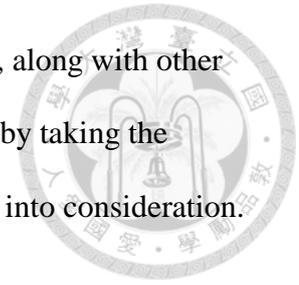
Figure 3. Ida played the horn while the goblins sneaked in. Reprinted from *Outside Over There*, by Maurice Sendak, 1981, NY: Harper Collins.

The last example discussed a song in *Outside Over There*. After Ida found her sister stolen, she tried to find where her sister and the goblins were, but she failed at first. Later on, with the help of her dad's song, she knew how to find them. The study argues that by changing the information conveyed in the song, and changing the personal pronouns of the song, from third person to first person, Ida's image is transformed, which reflects a different assumption about childhood from the source text. The conclusion is a little hasty, because Ida's image is not equal to the translator's assumptions about childhood. As a whole, although the study left much room for improvement in terms of wording, methodology and the quality of the analysis, it demonstrates how to compare the word-picture relationship in the source text and target text, and is a pioneering study concerning the translation and the verbal-visual interplay in picture storybooks.

#### ***2.5.6. Concluding remarks on the case studies***

All the case studies find that the word-picture relationship changes in the translation, but each study draws different conclusions. O'Sullivan's research specifies explicitating pictures in translation as the specific translating approach that accounts for the change in the word-picture relationship. However, Rankin's study and Yang do not find a specific cause that accounts for the change. Moreover, it is clear that the case studies related to the change in word-picture relationship conducted in Taiwan leave much room for improvement. The present research attempts to further explore whether explicitating pictures in translation also occurs in Chinese translation, the characteristics of the explicitating approach, and the features of the change in the word-picture relationship. In addition, since most case studies conclude that the change in the word-picture relationship reflects the translator's understanding of child

reader, the present research will discuss and comment on this notion, along with other possible explanations, hopefully to contribute one more explanation by taking the historical context, the development of picture storybooks in Taiwan, into consideration.





## Chapter 3. Methodology



This chapter explains how the research is conducted by specifying the theoretical framework, the analytical structure of the word-picture relationship applied in the research, and the rationale for selecting the texts for analysis. The data analysis procedure and unit of analysis are explained as well. The final section presents the general finding of the research in terms of ‘explicitation,’ a key word that will be justified and defined.

### *3.1. Theoretical Framework*

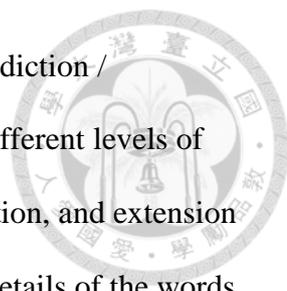
The present study mainly adopts a descriptive approach, but complements it with a prescriptive perspective. The broad theoretical framework of the present research is Descriptive Translation Studies (DTS). DTS regards translation as a cultural and historical phenomenon, and claims that translation is therefore determined and formed by its socio-cultural context (Hermans, 1999, p.5). In addition, Toury argues that the use of translation strategies is determined by the translation’s position in the social and literary systems of a target culture (Munday, 2001, p. 112). Under the framework of DTS, the researcher studies translated texts in a descriptive, dynamic, functional, empirical, and target-oriented way. Hermans (1999) further points out that DTS has three divisions, including a product-oriented division, which examines existing translations, a function-oriented division, which studies the context of the translations rather than the text, and a process-oriented division which concerns what happens in the translator’s mind. This case study is product-oriented, scrutinizing the Chinese translations of five picture storybook series. The present research attempts to identify the changes in the word-picture relationship that occurred in the translating process.

Besides descriptive approach of the present research, which observes and analyzes the change in the word-picture relationship in the source and the target texts, the prescriptive aspect in the present research includes two dimensions. Firstly, after analyzing the examples related to the change in the word-picture relationship in the examined picture storybooks, the present research provides suggestions for alternative translations. Secondly, the study also articulates a preference for keeping the word-picture relationship the same during the translating process, which concludes the discussion and analysis of the thesis. In the next section, the framework of how to utilize the classification of the word-picture relationship proposed by scholars in the research is presented.

### ***3.2. The Model of Word-picture Relationship Applied in the Present Research***

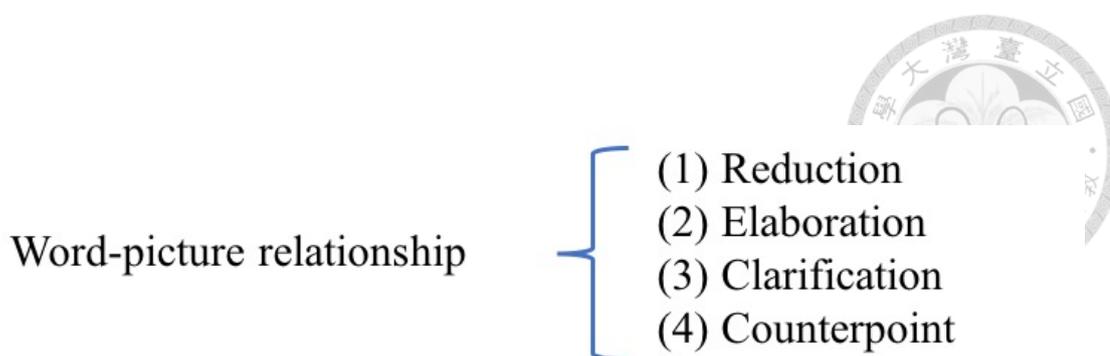
The present research developed a new word-picture relationship model as the framework for examining the five picture storybook series. This section explains why and how the new word-picture relationship model is constructed. First of all, the present research does not adopt any existing typologies because two main problems lie in these classifications, which were discussed with examples in Section 2.4.1. One of the problems concerns the fact that symmetrical relationship does not actually exist in reality. The other is that, within one typology, the difference between similar word-picture relationships is ambiguous and only lies in varying degrees, and it is impossible to clearly define and differentiate each relationship. The new word-picture relationship model is built to address the two problems.

To deal with the first problem, the new word-picture relationship model does not have the category of symmetry, since it does not exist in reality. As for the second problem, it is better to combine similar word-picture relationships into one category,



since enhancement / complement / elaboration / extension and contradiction / counterpoint / opposition / deviation are just terms that distinguish different levels of one word-picture relationship. Enhancement, complement, elaboration, and extension all refer to a word-picture relationship that pictures providing more details of the words or vice versa, while contradiction, counterpoint, opposition and deviation all mean that words and pictures convey meanings beyond each other's scope. Additionally, unlike the original purpose of the existing typologies, which aims to describe a picture storybook and compare different picture storybooks, the word-picture relationship model in the present research is used to compare translated texts and their original versions. As the source and target text are compared, and if the word-picture relationships of the two are only different in degree, it is clear to use adverbs "more / less" to show their difference. In this way, the problem of differentiating similar concepts will not exist. In the new model of word-picture relationship, there is only one category named elaboration which refers to pictures depicting more details of words. As for the word-picture relationship that refer to words and pictures conveying meanings beyond each other's scope, the new model only has one category named counterpoint.

Moreover, in contrast to the vague difference between similar word-picture relationships mentioned above, Schwarcz's reduction and alternate progress, the latter is the same to Golden's type (2): text depends on picture for clarification, have clear definition and do not overlap with other categories, so they are adopted without adjustment in the new word-picture relationship model. In sum, the four categories: clarification, reduction, elaboration and counterpoint form the new word-picture relationship model, which is shown in Figure 4, and will be elucidated in more detail in the following paragraphs.



*Figure 4.* The word-picture relationship model applied in the present research.

The new word-picture relationship model, just as Schwarcz's typology, concerns the functions of the pictures when they relate to the words in picture storybooks.

The reason to emphasize this notion is that pictures as part of a picture storybook possess meaning only because they are informed by words (Lewis, 2001). That is to say, the information provided by words strongly influences how readers interpret pictures.

The model contains four categories, including elaboration, reduction, clarification, and counterpoint. Adopted from Schwarcz's definitions, elaboration refers to pictures supporting words with additional information, while reduction means the opposite. As for clarification, its definition is the same as Golden's type (2): words depend on pictures for clarification, and Schwarcz's alternate progress, which means that words alone are insufficient to develop the narrative, and it is necessary to read the picture to understand the verbal text. Pictures help to clarify the words, and readers can hardly understand the words without the pictures. As for the last category counterpoint, the model adopts Nikolajeva and Scott's definition, and means that words and pictures convey meanings beyond each other's scope. The definition of each categories will be restated and explained in more detailed in the next chapter with examples.

The new model combines the strengths of existing typologies and attempts to better compare the word-picture relationship in the translated texts and their original versions. Moreover, the present research integrates David Lewis' ecological perspective to describe each word-picture relationship carefully and thoroughly. When change in the word-picture relationship is detected, how the words are translated, and what are the features and the possible effects of the new word-picture relationship, are all included in the analysis from the ecological perspective. Now that the word-picture relationship framework is explained, the next section further specifies the data analysis procedure.

### ***3.3. Data Analysis Procedures***

When comparing the Chinese translations of the five series with their source texts, the research first picked out the translated texts in which the word-picture relationship is different from the ones in the source texts based on the framework explained in the previous section. The research observed the features of each change, in terms of how the relationship changes, and the features of the new word-picture relationship. Secondly, texts with similar features were grouped together. Each group was named after the shared featured. Next, examples in each group were analyzed in terms of the possible causes and effects of the change in the word-picture relationship.

### ***3.4. Unit of Analysis***

As the literature reviewed in Chapter 2 have pointed out, the typologies of word-picture relationship are not helpful for characterizing individual books, but more useful to describe the word-picture relationships within a given picture storybook (Lewis,

2001). It would be impossible to categorize one book into only one word-picture relationship since picture storybooks are complex and flexible, and the word-picture relationship on each page in a picture storybook usually do not stay the same. If we attempt to find out which word-picture relationship a given picture storybook belong to, we may find that the book fall into to several word-picture relationships, since the relationship usually differs from page to page or panel to panel within a page. Therefore, the unit of analysis would be too large if the unit of analysis is the whole book.

The unit of analysis in the present research is each picture with its corresponding verbal text, not a complete sentence. That is, sometimes the sentence is not finished, but the first segment of sentence corresponds to one picture, and the second segment of the sentence corresponds to the other picture on the next page. In this case, there are two units of analysis. Take one page of *Where the Wild Things Are* as an example (see Figure 5), there are two columns of the words with more than one sentence, and there are sentences not grammatically complete on this page-opening. Though the sentences are not grammatically complete, the information in the segments correspond to the visual information, so the picture and the two columns of the words together are regarded as one unit of analysis.



But the wild things cried, "Oh please don't go—  
we'll eat you up—we love you so!"  
And Max said, "No!"

The wild things roared their terrible roars and gnashed their terrible teeth  
and rolled their terrible eyes and showed their terrible claws  
but Max stepped into his private boat and waved good-bye

*Figure 5.* On this page-opening, the picture and the two columns of words together are regarded as one unit of analysis. Reprinted from *Where the Wild Things Are*, by Maurice Sendak, 1963, NY: Harper Collins.

Besides the double-spread picture with its corresponding words, there are other forms of verbal-visual union. Take *In the Night Kitchen* for example. The story is told through a comic form, with panels of pictures and speech balloons. Basically, each panel of image with their corresponding words stands for one unit of analysis. But for page like *Figure 6*, two panels on the double-page spread and seemingly two units of analysis, it only accounts for one unit of analysis. The two panels are actually one picture presenting a scene in the story, since the baker on the verso page's speech balloon is on the recto page, and the two other bakers on the recto page are looking at and talking to Mickey, the protagonist on the verso page. From the sematic perspective, the two panels and their words constitute one unit of analysis.



Figure 6. The two panels only account for one unit of analysis. Reprinted from *In the Night Kitchen*, by Maurice Sendak, 1970, NY: Harper Collins.

The research compared each unit of analysis in the Chinese translations with their original English texts, and examined whether there is shift in the word-picture relationship. When a change in the word-picture relationship in a unit of analysis was detected, the research further identified the part, which might be a phrase, a word, or a sentence, that is responsible of the change, and analyze it. Additionally, since the sequential nature is the essential code when interpreting and understanding the story of a picture storybook, units before or after the analyzed texts were compared and examined as well in order to obtain a better understanding of the narrative.

### 3.5. Rationale for the Selection of Picture Storybooks for Analysis

The present research compared five series of picture storybooks translated into Chinese and their original English versions, and scrutinized the change in the verbal-

visual relationship in the translation. This section will first introduce each series briefly, and then explain why these picture storybooks were selected. The five series of picture storybooks include Maurice Sendak's trilogy, the Harry the Dog series written by Gene Zion and illustrated by Margaret Bloy Graham, the Little Bear series written by Else Holmelund Minarik and illustrated by Maurice Sendak, Anthony Browne's White Bear with a Magic Pencil series, and Ian Falconer's Olivia the Pig series. Table 1 is made to present the basic information of the original texts and the translations, before each series is introduced respectively.

Table 1

Series	Title	Writer/ Illustrator	Title of Chinese Translation	Translator
Harry the Dog	<i>Harry the Dirty Dog</i> (1956)	Written by Gene Zion Illustrated by Margaret Bloy Graham	《好髒的哈利》(1996)	林真美
	<i>Harry by the Sea</i> (1956)		《哈利海邊歷險記》(1996)	
	<i>No Roses for Harry</i> (1958)		《哈利的花毛衣》(1996)	
Little Bear	<i>Little Bear</i> (1957)	Written by Else Holmelund Minarik Illustrated by Maurice Sendak	《小熊》(2015)	潘人木
	<i>Father Bear Comes Home</i> (1959)		《熊爸爸回家》(2015)	
	<i>Little Bear's Friend</i> (1960)		《認識新朋友》(2015)	
	<i>Little Bear's Visit</i> (1961)		《爺爺奶奶家》(2015)	
	<i>A Kiss for Little Bear</i> (1968)	《給小熊的吻》(2015)		
Maurice Sendak's trilogy	<i>Where the Wild Things Are</i> (1963)	Written and illustrated by Maurice Sendak	《野獸國》(1987)	漢聲雜誌社 郝廣才
	<i>In the Night Kitchen</i> (1970)		《廚房之夜狂想曲》(1994)	
	<i>Outside Over There</i> (1981)		《在那遙遠的地方》(1996)	
White Bear with a Magic Pencil	<i>Bear Hunt</i> (1979)	Written and illustrated by Anthony Browne	《野蠻遊戲》(2001)	黃鈺瑜
	<i>Bear Goes to Town</i> (1982)		《小熊奇兵》(2001)	
	<i>The Little Bear Book</i> (1988)		《哈囉！你要什麼！》(2001)	
	<i>A Bear-y Tale</i> (1989)		《當熊遇見熊》(2001)	
Olivia the Pig	<i>Olivia</i> (2000)	Written and illustrated by Ian Falconer	《奧莉薇》(2001)	郝廣才
	<i>Olivia Saves the Circus</i> (2001)		《奧莉薇拯救馬戲團》(2002)	
	<i>Olivia...and the Missing Toy</i> (2003)		《奧莉薇搶救玩具大作戰》(2003)	
	<i>Olivia Forms a Band</i> (2006)		《奧莉薇一人大樂隊》(2007)	
	<i>Olivia and the Fairy Princesses</i> (2012)	《奧莉薇：再見夢幻公主》(2013)		

Note. The five series are arranged according to the publication year of the first book in each series.

Table 1. The five series of picture storybooks analyzed in the research.

Harry the Dog series includes three books featuring the same protagonist, Harry, a white dog with black spots. The three books are *Harry the Dirty Dog* (1956), *Harry*

*by the Sea* (1956), and *No Roses for Harry* (1958). There is another book in the series, *Harry and the Lady Next Door* (1960), which is not translated into Chinese and published in Taiwan, so is excluded from the analysis. The three Chinese translations were all translated by Lin Cheng-Mei (林真美), and first published in 1996.

Little Bear series is composed of five books: *Little Bear* (1957), *Father Bear Comes Home* (1959), *Little Bear's Friend* (1960), *Little Bear's Visit* (1961), and *A Kiss for Little Bear* (1968). Just like the Harry the Dog series, this series shares the same protagonist, Little Bear. The Chinese translation of the series was first published in 2001, and was sold individually. Later in 2008 and 2015, the five books were gathered together and marketed as a series by two publishers. Although the publishers change, the translation remains the same. The five books were all translated by Pan Jen-mu (潘人木). There is also another book in the series called *Little Bear and the Marco Polo*, published in 2012, written by Else Holmelund Minarik and Illustrated by Dorothy Doubleday. The book is excluded from the research analysis since it is not translated into Chinese and published in Taiwan either.

The third series examined in the research is Maurice Sendak's trilogy, which refers to *Where the Wild Things Are* (1963), *In the Night Kitchen* (1970), and *Outside Over There* (1981). The Chinese translations were published respectively in 1987, 1994 and 1996. The three works are considered a series is that Sendak himself regards the three works as a trilogy that focuses on the same theme: "how children master various feelings – danger, boredom, fear, frustration, jealousy – and manage to come to grips with the realities of their lives" (Lanes, 1998, p. 125). The first work was translated by latter Echo Publishing Company, and the latter two works were translated by Hao Kuang-tsai (郝廣才).

The fourth series, *White Bear with a Magic Pencil*, consists of four works all written and illustrated by Anthony Browne: *Bear Hunt* (1979), *Bear Goes to Town* (1982), *The Little Bear Book* (1988), and *A Bear-y Tale* (1989). The series tells stories about a white bear who own a magic pencil, and everything drawn by the magic pencil become real. The four books were first published in 2001 and the translator of the series is Huang Yu-yu (黃鈺瑜).

The last series is about a little girl pig named Olivia. After the first book *Olivia* was published in 2000, other 10 picture storybooks were published, but only five picture storybooks, including *Olivia*, were translated into Chinese in Taiwan. The five works are *Olivia* (2000), *Olivia Saves the Circus* (2001), *Olivia...and the Missing Toy* (2003), *Olivia Forms a Band* (2006), and *Olivia and the Fairy Princesses* (2012). The translations of these books were published respectively in 2001, 2002, 2003, 2007, and 2013, and were translated by Hao Kuang-Tsai.

After this brief introduction of each series, the following paragraphs further explain the rationale for selecting these series for analysis in the research. First of all, the research picked up picture storybooks on a series basis. A book series refers to a sequence of books that share certain characteristics in common and are regarded together as a group. For example, the books are written by the same author, the protagonist of the story remains the same, the same theme is shared by the books, or the sequence of books are marketed and sold as a group by their publisher. Since the five series are each created by the same author and illustrator respectively, and each series contains at least three books, we can obtain a better understanding of how writers and illustrators deal with the word-picture relationship. Moreover, the certain characteristics shared by each series contribute to a better understanding of the story, such as the characteristics of the characters, and the development of the storyline.

Furthermore, instead of examining series of picture storybooks translated by only one translator, each series the research selected to examine is translated by the same translator, although there is one exception, which will be explained later. By examining five series translated by different translators, we can compare the translations among each other, to see whether certain translating approach is resulted from a translator's personal translating style, or is common among these translators. The only exception is Maurice Sendak's trilogy. *Where the Wild Things Are* was not translated by Hao Kuang-Tsai, the translator of the other two books in the series. The reason why the series is still included for examination is that there is a paper dedicated to study the word-picture relationship in the series (Yang & Yang, 2011), reviewed in the previous chapter, and the present thesis argued that their study has room for improvement in terms of methodology and analysis. The present thesis includes the series and hopes to examine the series under a refined framework and analysis approach.

Besides the previous study of Maurice Sendak's trilogy, there are other studies examining certain picture storybooks in this five series. For example, Yang (2006) conducted an analysis of the word-picture interaction in another work of Anthony Browne, *Gorilla*; while Chang (1999) examined the ironic word-picture relationships in Anthony Browne's original English texts without analyzing Chinese translations. The two studies both point out that the word-picture interplay in Anthony Browne's works is carefully designed, so the author of the present research would like to see how the Chinese translation might change the word-picture relationship in his works, and what are the possible effects caused by the change. Besides, Chen (2003) used four sentences in *Harry the Dirty Dog* as an example to illustrate one of the principles of translating picture storybooks she proposed (p.69-70). The present thesis would like to

analyze this example from the perspective of word-picture relationship and offer a different interpretation and opinion, and look at two other books in the series to see whether there are examples related to the research topic. To sum up, previous studies are utilized and integrated in the analysis of the present research, in order to expand our understanding of the translation texts we have studied before, and therefore selects the five series.

The last reason for selecting the five series is that, both the English and the Chinese texts remain popular to date. They are award-winning picture storybooks, and both the source and the target texts have been reprinted for many times and circulated in libraries today, which means that they are read by a lot of people. In a way, the five series give us a sense of the content and quality of the translation that our readers, especially children, are reading.

### ***3.6. Describe the General Findings as Explicitation: Rationale and Definition***

After examining the word-picture relationships in the Chinese translations of the five picture storybook series and their original English versions based on the new word-picture relationship model, the author of the present thesis found that translators tend to make visual information explicit in the verbal text, which changes the word-picture relationship in the target texts. That is, translators add visual information to the Chinese translation. This translation strategy is regarded and described as explicitation. In this section, the reason for using the term explicitation, and the definition of explicitation adopted in the research will be explained.

Generally speaking, explicitation refers to implicit information in the source text being introduced in the translation. Explicitation is usually discussed and studied within the scope of the words only, that is, between source and target language;

however, since words and pictures together cooperate to complete a picture storybook as a text, and pictures are considered the “visual text,” it is justified to use the term explicitation to describe the main finding in this research: visual information is implicit in the verbal text, and translators specify the information in the translation.

After the previous paragraph stated the reason for using the term explicitation, it is necessary to clarify the definition of explicitation adopted in the research.

Explicitation has been discussed since mid-twentieth century. According to Klaudy (2011), Vinay and Darbelnet (1958) first proposed the concept of explicitation. They conducted a comparative study between French and English, and regarded explicitation as a translation process that introduces information which is implicit in the source text but can be inferred from the context or the situation. Different from their definition, Nida (1964) thinks that explicitation is a technique of addition which makes important but implicit semantic elements explicit in the target text. The difference between the definition of explicitation of Vinay and Darbelnet and that of Nida is that Nida thinks that explicitation is a specific translation technique of addition. Nida’s classification also emphasizes the different opinions on addition and explicitation among scholars. For example, Seguinot (1988) and Schjoldager (1995) consider explicitation a border concept that includes the narrower notion of addition; while Dimitrova (1993) regards explicitation and addition as the same notion (Klaudy, 2011, p.104-5).

However, Chesterman (1997) distinguishes explicitation from addition. He refers explicitation as “explicitness change” in his classification of translation strategies, and it is one of the pragmatic strategies in his classification. He defines explicitation as “the way in which translators add components explicitly in the [target text] which are only implicit in the [source text]” (p.108). That is, the added components can be derived from the source text. From this perspective, Chesterman’s definition is the

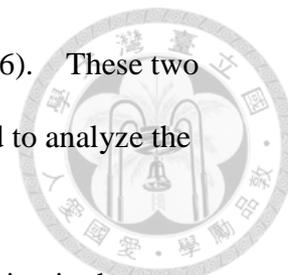
same as Vinay and Darbelnet's. To differentiate explicitation from addition, Chesterman further defines addition in translation as the way translators add new information that is not inferable from the source text. Under Chesterman's definition, explicitation and addition are two different notions and do not overlap with each other.

In this research, Chesterman's definition of explicitation is adopted for two reasons. First of all, he has a clear differentiation between addition and explicitation. Secondly, he defines explicitation from the semantic level. That is, he deals with the information conveyed in the text rather than the linguistic asymmetry between the source and target language. Scholars like Holmes (1972) and Vaseva (1980) study explicitation from the perspective of grammatical missing categories between source and target language (Klaudy, 2011, p.105). Holmes and Vaseva's focus on explicitation is different from Chesterman. Since pictures are not language in the narrow sense, Chesterman's perspective allows the research to include the information conveyed through pictures. Hence, it is more feasible and suitable to apply Chesterman's definition to describe the research finding.

Having clarified the definition of explicitation applied in the present research, the thesis would like to bring up two different types of explicitation proposed by previous scholars, because these two types will be used to describe the explicitation found in the examined texts. According to Klaudy (2011), the first type of explicitation is "obligatory explicitation," proposed by Barkhudarov (1975), Vaseva (1980), Klaudy (1993, 1994), and Englund Dimitrova (1993). This kind of explicitation is caused by differences in the syntactic and semantic structure of languages. That is, if the target language does not use explicitation, the translation would be ungrammatical. Doherty (1987) and Vehmans-Lehto (1989) bring out the other type of explicitation called "optional explicitation," which results from different

text-building strategies and stylistic preferences (Klaudy, 2011, p.106). These two categories show the different causes of explicitation and will be used to analyze the translated texts in this research.

Finally, it is important to clarify again that the term explicitation in the present thesis specifically refers to “visual information made explicit in the translation.” The explicitation discussed here is related to the word-picture interplay, and other explicitation irrelevant to the word-picture relationship is not included in the discussion. In the next chapter, the thesis continues to present detailed findings on explicitation and also provides possible explanations for the phenomenon.



## Chapter 4. Results & Discussion



Based on the new word-picture relationship model, the present research compared the word-picture relationship in the Chinese translation of the five picture storybooks series, with the word-picture relationship in their original English versions. The research found that translators make visual information explicit in the verbal text. This translating approach is regarded and described as explicitation in the research, as Section 3.6 has explained. Due to the explicitation, the word-picture relationship in the Chinese translations does not remain the same as in the English source texts. In this chapter, detailed findings are organized and presented from the situation of whether the explicitated visual information and the verbal translation are on the same page. The results are summarized in the following paragraph.

First of all, in terms of the explicitated visual information and the verbal translation are on the same page, explicitation was found in the verbal translation when the word-picture relationships in the corresponding source texts are: (1) clarification and (2) elaboration. Secondly, in terms of the explicitated visual information and the verbal translation are not on the same page, the research found that the visual information shown later in the source text is moved forward to the previous page, and is explicitated and presented earlier in the verbal translation. Each finding mentioned above will be elucidated in the following sections with the analysis of 22 examples in total selected from the picture storybooks. Possible explanations and interpretations of the findings will be provided as well. The next section concerns the first situation that explicitation is found: the explicitated visual information is on the same page with the translation.

#### ***4.1. The Explicitated Visual Information and the Translation are on the Same Page***

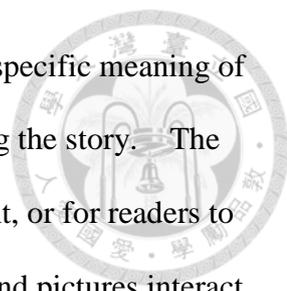
In this situation, explicitation in the verbal translation is found when the word-picture relationships in the corresponding source texts are: (1) clarification and (2) elaboration. The following two subsections will further discuss the explicitation found in this two types of word-picture relationship respectively. Each subsection will first restate the definition of each word-picture relationship, and then present analysis with examples. All the examples are analyzed regarding the addressed research questions, and alternative translations are provided if possible.

##### ***4.1.1. Word-picture relationship type 1: clarification***

Clarification in the new word-picture relationship model refers to pictures clarifying words. Its definition combines Golden's "Text Depends on Picture for Clarification" (1990), which means that readers are required to read the picture to understand the words, and might have difficulty comprehending the story or the words without the picture (Golden, 1990, p.108). In the picture storybooks examined in the present research, it is found that this type of verbal-visual interplay occurs in two ways.

The first way is the use pronouns. The words use pronouns to refer to an object shown in the picture, and readers are required to see the picture to know the reference of the pronouns. The research found that when words and pictures interact in this way in the source text, instead of translating the English pronouns into Chinese pronouns, translators explicitate the pronouns in the original verbal text. Translators spell out what the pronouns stand for, and explicitate the objects presented in the pictures in the verbal translation.

The other way that pictures clarify words is typical of Schwarcz's alternate progress: the words and the pictures take turns proceeding the story, with parts of the story shown by either of the two (Schwarcz, 1982, p.15). The words make sense when



read alone, but without the pictures, readers may not understand the specific meaning of the words expressed in the story or may have difficulty understanding the story. The visual information serves as a key driver of the narrative development, or for readers to understand the full and exact meaning of the words. When words and pictures interact in this way in the source text, explicitation is found in the translation: the key information of the pictures is explicitated in the translated words. In the following paragraphs, four examples related to the use of pronouns are elucidated first. Alternative translations will be provided example by example, and the possible causes and effects of the explicitation for these four examples will be considered at the end of the section. After that, six examples that pictures and words take turn to advance the story are analyzed. All the examples are analyzed regarding the addressed research questions, and alternative translations are provided if possible.

Example (1) is on page four of *Olivia... and the Missing Toy*. Olivia drew a sample soccer shirt, and asked her mom to make one for her. The words and the picture (see Figure 7) are presented as follows:

(1) “Mommy, can you make me a red soccer shirt like this one? Please? ...”

「媽咪，拜託照我畫的圖，幫我做一件紅色的球衣。」

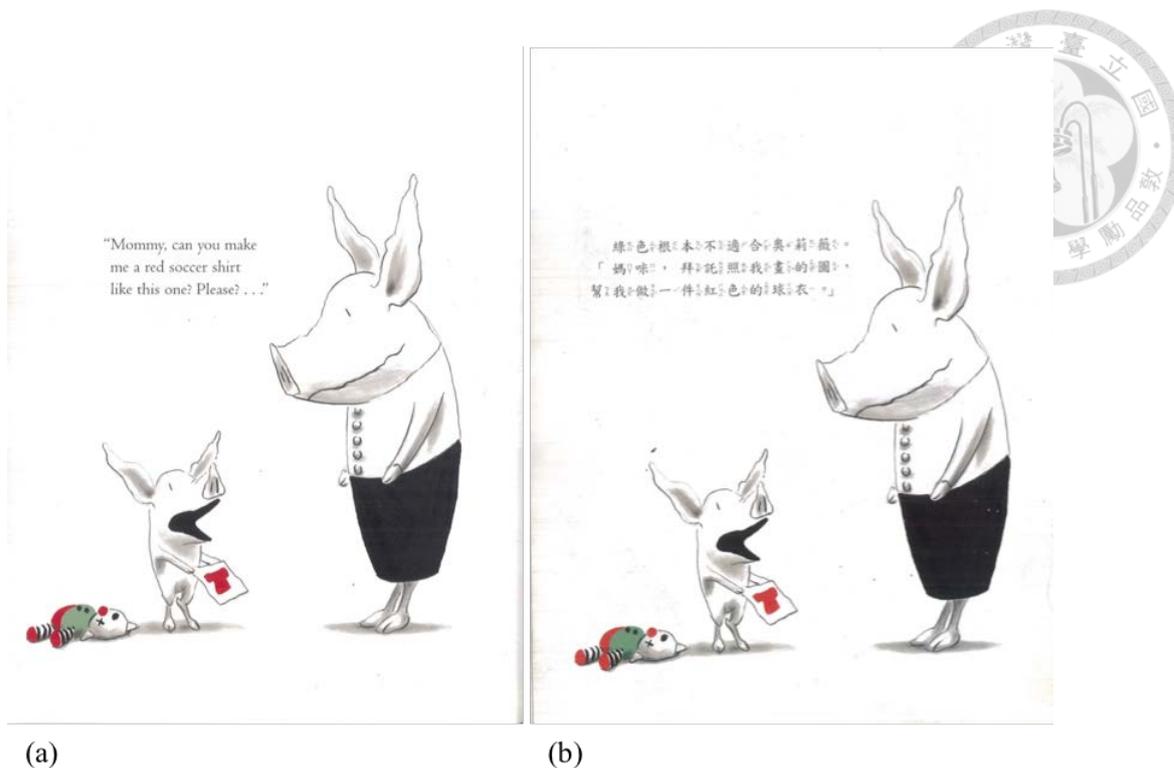
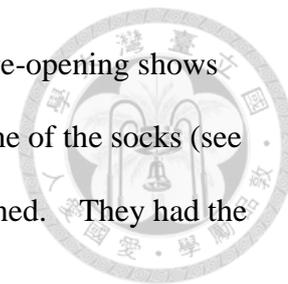


Figure 7. Olivia asked her mother to make a red shirt like what she drew; (a): English source text, and (b): Chinese target text. Reprinted from *Olivia...and the Missing Toy*, by Ian Falconer, 2003, NY: Simon & Schuster; and *奧莉薇搶救玩具大作戰*, translated by Hao Kuang-tsai, 2003, Taipei: Grimm Press.

In the source text, “this one” refers to the drawing of a red shirt held in Olivia’s hands in the picture. The verbal narrative before this verso page does not reveal anything about her drawing and the red soccer shirt. Readers have to see the picture to know what “this one” means, so the word-picture relationship in the source text is clarification. However, instead of keeping “this one” in Chinese translation and translating the sentence as “可以幫我做一件像這樣的紅色球衣嗎？” or “拜託照這樣，幫我做一件紅色的球衣，” the translation explicitates “this one” into “我畫的圖，” and specifies what “this one” refers to. Due to the explicitation, the word-picture relationship in the target text becomes elaboration.

Example (2) appears in *Olivia Forms a Band*. The first page-opening shows that Olivia scattered a dozen of socks all over the floor to look for one of the socks (see Figure 8). Her mother looked into the room and asked what happened. They had the following conversation:



(2) Olivia couldn't find her other red sock.

“What's the matter?” asked her mother.

“I can't find my other red sock,” said Olivia.

“What are those all over the floor?”

“They don't go with this one.”

奧莉薇找不到另一隻襪子。

「怎麼啦？」媽媽問。

「我找不到另一隻紅襪子。」奧莉薇說。

「地上那堆紅襪子是怎麼回事？」媽媽問。

「那些跟我腳上這隻又不配。」奧莉薇說。

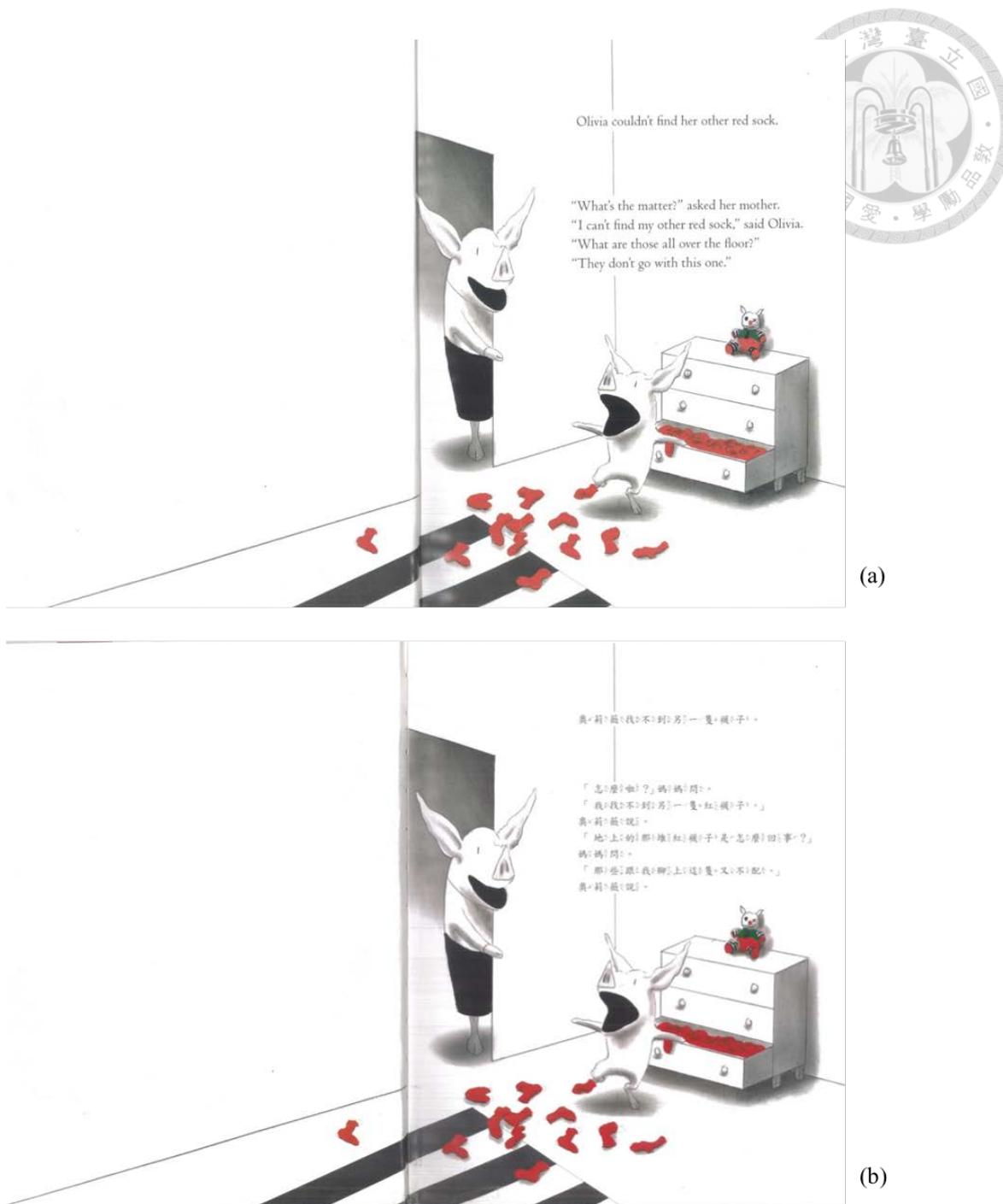
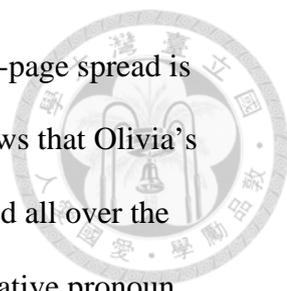


Figure 8. Olivia tried to find her the other sock; (a): English source text, and (b): Chinese target text. Reprinted from *Olivia Forms a Band*, by Ian Falconer, 2006, NY: Simon & Schuster; and *奧莉薇—人大樂隊*, translated by Hao Kuang-tsai, 2007, Taipei: Grimm Press.



In the source text, the word-picture interaction on this double-page spread is clarification. The question “What are those all over the floor?” shows that Olivia’s mom was puzzled by Olivia’s act, since there were red socks scattered all over the place, but Olivia insisted that she had not found one. The demonstrative pronoun “those” refers to the socks on the floor. In the translation, the pronoun “those” is explicitated in the translation as “那堆襪子 (those socks).” After Olivia’s mom asked about the socks on the floor, Olivia replied: “They don’t go with this one.” “This one” in her response refers to the sock she was wearing, which is shown in the picture. Since the first sentence on the page reads “Olivia couldn’t find her other red sock,” readers are informed that Olivia already got one sock out of a pair, so readers can infer that “this one” indicates the sock she was wearing in the picture. When reading the source text, the reader has to read the picture carefully to discover that one sock is not on the floor but on Olivia’s foot. However, in the translation, “this one” is explicitated as “我腳上這隻,” and thus the translation directly refers to the reference of the pronoun substitution. Since the pronoun is explicitated, the word-picture relationship is changed from clarification into elaboration. The explicitation in this case is optional, and an alternative translation could be as follows:

「地上那堆／些是怎麼回事？」媽媽問。

「那些跟這隻又不配。」奧莉薇說。

Without specifying the antecedents, readers are required to read the picture to understand what the pronouns stand for, and the word-picture relationship remains clarification.

In addition to the two examples in *Olivia* series, a pronoun in the translation of *A Bear-y Tale* is explicitated as well. Bear was walking through a forest, and he met a wolf, a giant, a witch and three bears. With each encounter, Bear used his magic

pencil and drew his way out of danger. Example (3) is on page 11, Bear was drawing something for Witch. The picture (see Figure 9) and the words are as follows:



(3) “What’s this?”

「你到底在畫什麼東西？」

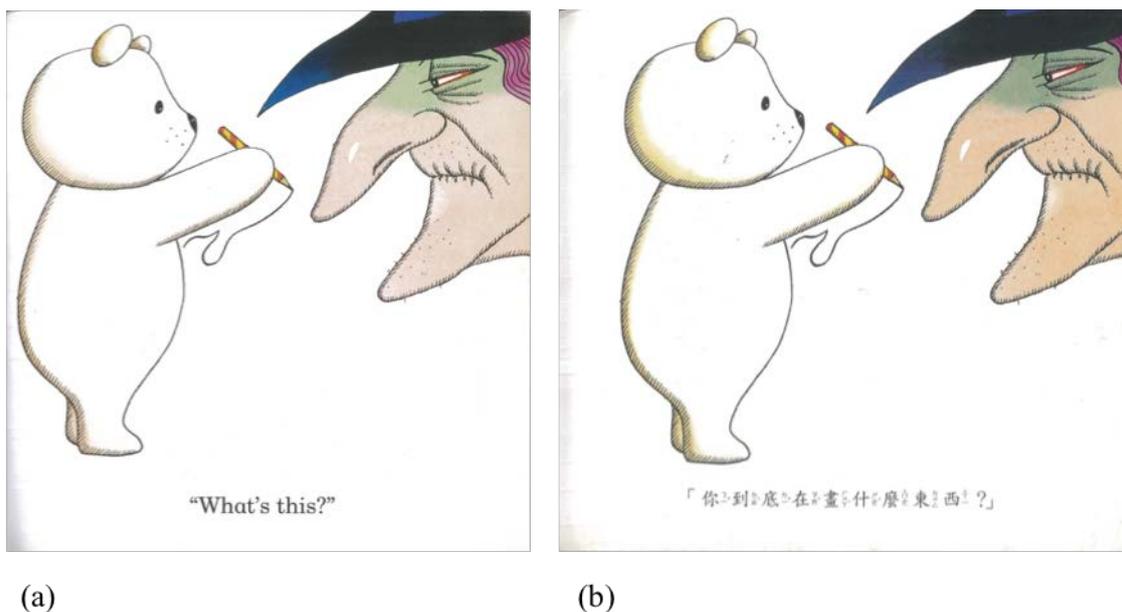


Figure 9. Bear met Witch and was drawing something for her; (a): English source text, and (b): Chinese target text. Reprinted from *A Bear-y Tale*, by Anthony Browne, 1989, London: Hamish Hamilton Ltd; and *當熊遇見熊*, translated by Huang Yu-yu, 2001, Taipei: Grimm Press.

In the source text, the words only show the question “What’s this?” asked by Witch, while the picture depicts what the words do not say. The picture illustrates the whole situation: Bear is drawing something that Witch cannot figure out. The word-picture relationship on this page is picture clarifying words, since the reader has to view the picture to know who asks the question, the context of the question, and what “this” in the question refers to. The “this” in the source text refers to an object Bear was

drawing, and the act of drawing was in progress, so Witch could not recognize the unfinished object. The demonstrative pronoun “this” not only indicates the object, but also refers to the object’s condition: it is unfinished, and it is being drawn. Moreover, the question can refer to the whole situation as well. That is, Witch was asking what Bear was doing, and why he was drawing something she could not recognize. In the Chinese translation, “What’s this?” is translated into “你到底在畫什麼東西？,” meaning “what exactly are you drawing?” The two aspects of the “this” are explicitated, and the word-picture relationship becomes elaboration. The translator does not keep the pronoun form in the Chinese translation, and makes the object’s condition explicit by describing the act of drawing in the translation. This is an optional explicitation as well, and the words can be translated as “這是什麼？” to maintain the original word-picture relationship in the source text.

The last example of pronouns being explicitated is found in *In the Night Kitchen*. Example (4) appears on page 15. Mickey the protagonist made a plane out of a dough, and flew the plane to get milk for the bakers to bake. The words and picture (see Figure 10) discussed here go as follows:

(4) Till it looked okay.

直到飛機造好。

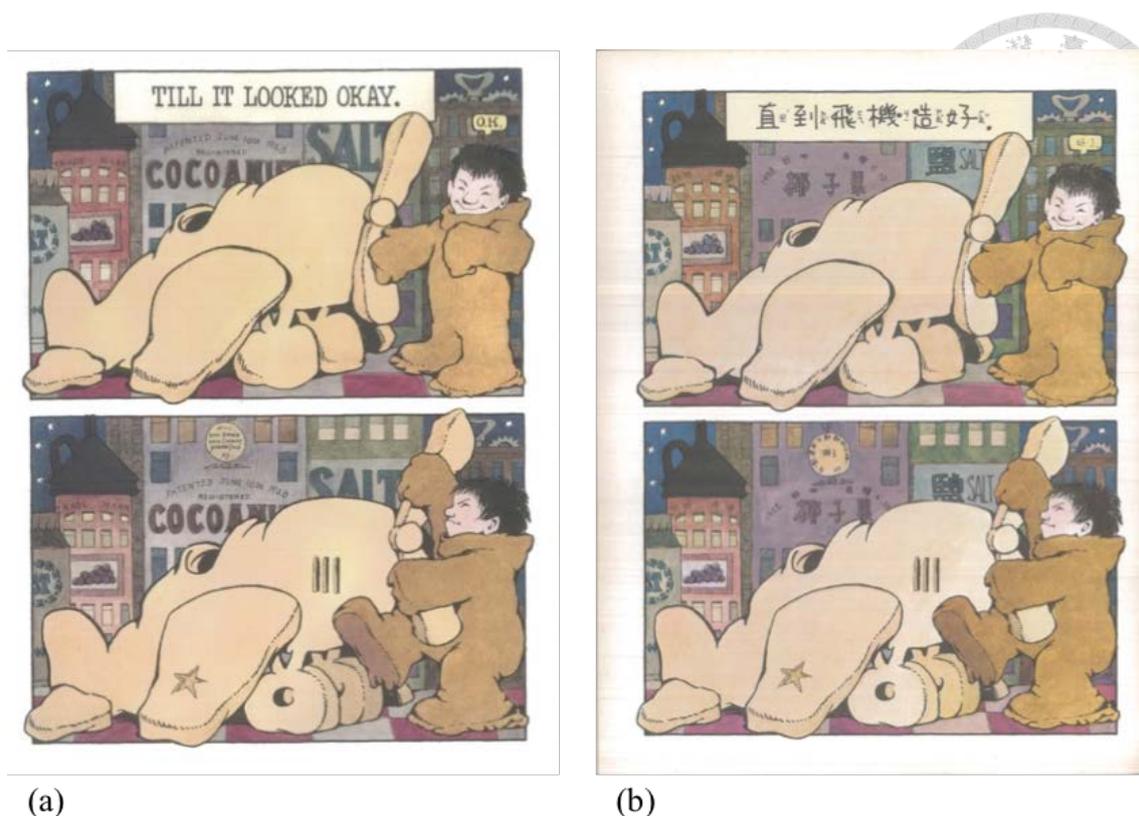


Figure 10. Mickey made plane out of dough and took off; (a): English source text, and (b): Chinese target text. Reprinted from *In the Night Kitchen*, by Maurice Sendak, 1970, NY: Harper Collins; and *廚房之夜狂想曲*, translated by Hao Kuang-tsai, 1994, Taipei: Grimm Press.

In the source text, the pronoun “it” refers to the object Mickey was creating, while the picture presents a dough-made airplane. The “it” indicates two things: not only indicates the airplane, but also refers to the dough, not yet a plane, that Mickey kneads, punches, pounds, and pulls in the previous page-opening. As readers read “Till it looked okay,” they have to see the picture to know what the dough has become, since the words on previous pages never mention the plane, so the word-picture relationship is clarification. In the target text, the translator explicitates the pronoun “it” as “飛機,” which means airplane in Chinese, and thus the word-picture relationship is changed into elaboration. Similar to the previous examples, the research consider

the explicitation optional as well, and an alternative translation could be “直到大功告成／直到一切完工,” so that the meaning of the sentence is conveyed without specifying the object in the picture. However, “大功告成” in the alternative translation might not be simple enough for the child reader to understand.

The four examples analyzed above all demonstrate how the word-picture relationship is changed as the pronouns are explicitated in the verbal translation. The explicitation of pronouns separates the words and pictures, which originally cooperated to drive the story forward in the source text. This might result in readers heavily relying on the words to understand the story, without looking carefully at the picture. The alternative translations suggested in each example show how to keep the pronoun form that requires readers to see the picture to know the story.

Additionally, translators explicitate pronouns might because pronouns are seldom used in Chinese, and pronouns in other languages are not encouraged to be translated as pronouns in Chinese. In the teaching of translation from English into Chinese, translators are encouraged to omit pronouns in Chinese translation, or specify the reference of the pronouns (Yeh, 2007; Hu, 2014). Therefore, in translating pronouns in picture storybooks, translator would explicitate the visual information to avoid using pronouns in Chinese. However, the present research argues that another factor should be considered in terms of whether to explicitate pronouns in the four examples analyzed here. Example (1) to (3), three out of four examples found in the examined picture storybooks are written in the form of direct quotation, which means the words are told by characters in the story. Besides, the lines are all daily conversation, which is casual and informal, and in daily conversations, people do use pronouns in Chinese. The present thesis argues that how we use Chinese in a daily

conversation should be taken into account as well, and this justifies keeping the pronoun from in terms of translating Example (1) to (3).

The previous four examples show how the clarifying verbal-visual relationship is changed due to the explicitation of pronouns. The following six examples further elucidate the other way that pictures clarify words: alternate progress. Alternate progress, as defined at the beginning of Section 4.1.1, refers to parts of the story shown by either of words or pictures. The words make sense when read alone, but readers may have difficulty understanding the specific meaning of the words in the story or the whole story without the pictures, which provide the key message. When words and pictures interact in this way in the source text, explicitation is found in the translation: the key visual information of the pictures is explicitated in the translated words.

We first look at *In the Night Kitchen* again. Example (4), the last example in the previous section of the use of pronouns, discussed the verbal-visual interplay on page 15, while the first example in this alternate progress section, which is Example (5), is on page 16. On page 16, the picture (see Figure 11) depicts Mickey in the plane taking off, while the corresponding words read as follows:

(5) Then Mickey in dough was just on his way

然後米奇跳上飛機，滑上跑道

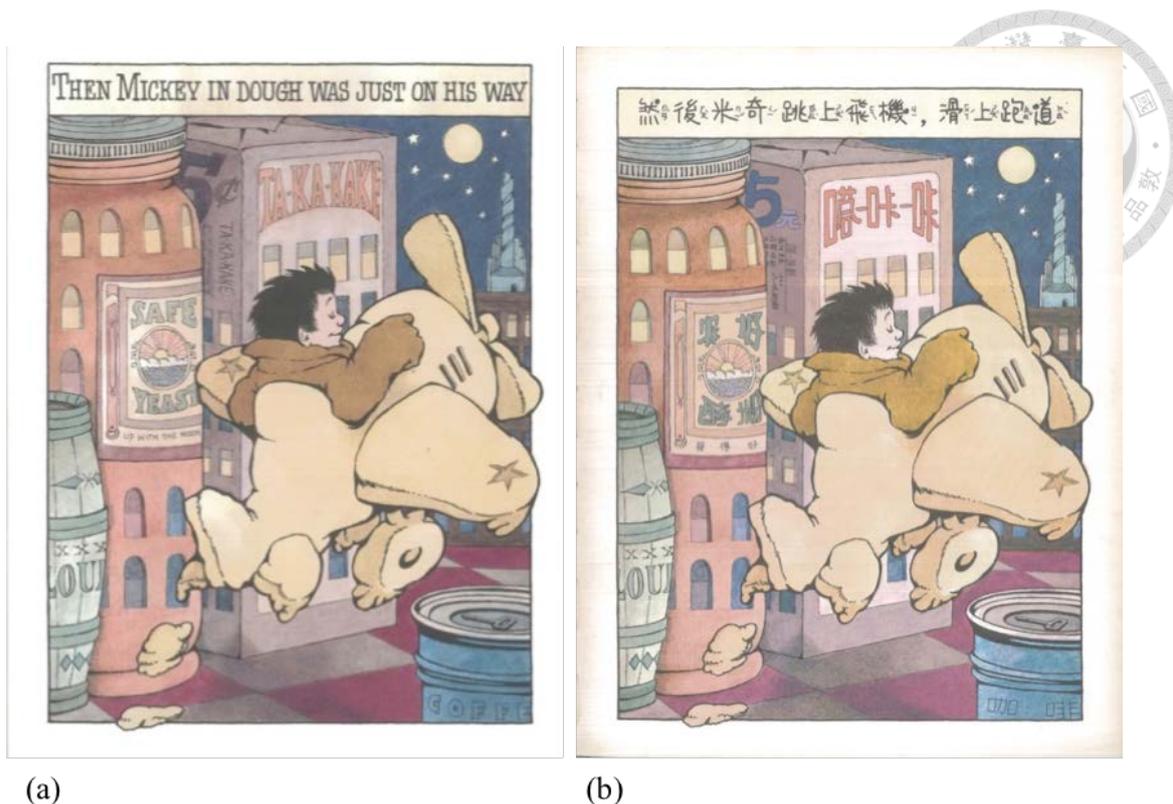


Figure 11. Mickey made a dough plane and took off; (a): English source text, and (b): Chinese target text. Reprinted from *In the Night Kitchen*, by Maurice Sendak, 1970, NY: Harper Collins; and *廚房之夜狂想曲*, translated by Hao Kuang-tsai, 1994, Taipei: Grimm Press.

The word-picture relationship in the source text is alternate progress, a form of clarification. Parts of the essential narrative information is carried by the picture. The source text only says that Mickey was in the dough, and readers have to see the picture to know what the dough had become from page 15 to 16. In contrast, the translator explicitates the visual information and specifies the dough as the airplane. Because of the explicitation, the word-picture relationship in the target text becomes elaboration. Again, it turns out that the words only can tell the story, while the picture no longer serves as an essential element that proceed the story. Why the dough is explicitated as the plane might result from the previous sentence on page 15 “till it looks

okay,” being translated as “直到飛機造好。” Since the “it” is explicitated as the plane, it is better to be consistent. If “till it looks okay” is translated as “直到大功告成／直到一切完工,” the words in this example can be translated as “然後米奇跳上麵糰出發／啟程上路。”

Example (6) appears in *A Kiss for Little Bear*. Little Bear drew a picture, and asked Hen to send the drawing to Grandmother. The picture on page eight (see Figure 12) and the words are as follows:

(6) Grandmother was happy.

奶奶看見那幅畫很高興。

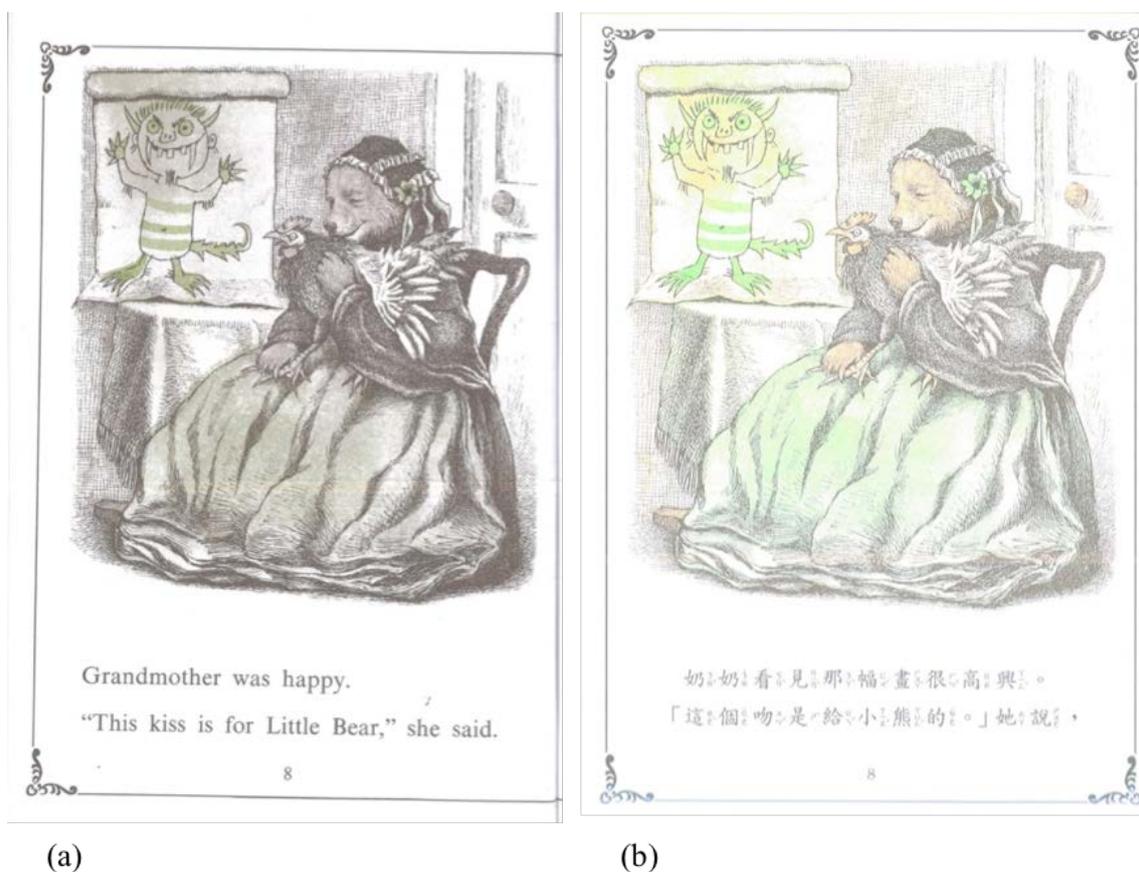
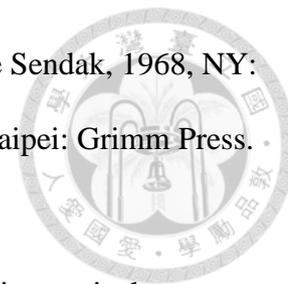


Figure 12. After Grandmother received the painting from Little Bear, she kissed Hen;

(a): English source text, and (b): Chinese target text. Reprinted from *A Kiss for Little*

*Bear*, written by Else Holmelund Minarik and illustrated by Maurice Sendak, 1968, NY: HarperCollins; and *給小熊的吻*, translated by Pan Jen-mu, 2015, Taipei: Grimm Press.



In the source text, the word-picture relationship on this page is a typical alternate progress, a form of clarification relationship proposed in the present study. The picture shows that Hen was at Grandmother's place with Grandmother, and the painting was hung on the wall. The pictures on the previous page-opening (see Figure 13), page six and seven, show that Little Bear rolled the painting and put it on Hen's back. The reader can infer from the pictures on pages seven and eight that Hen managed to give the painting to Grandmother on page eight, although the words do not mention anything about the present-giving process. The words on page eight directly jump to describe Grandmother's mood after she received the drawing. The reader has to view the picture to understand why Grandmother was happy. The picture and words on this page take turns to advance the story, and the picture clarifies the words. However, in the Chinese translation, "Grandmother was happy" is translated as "奶奶看見那幅畫很高興 (Grandmother was happy to see the painting)," which explicitates the reason why Grandmother was happy. Due to the explicitation, the picture and the words no longer take turns to proceed the story; instead, the picture elaborates the words on this page.

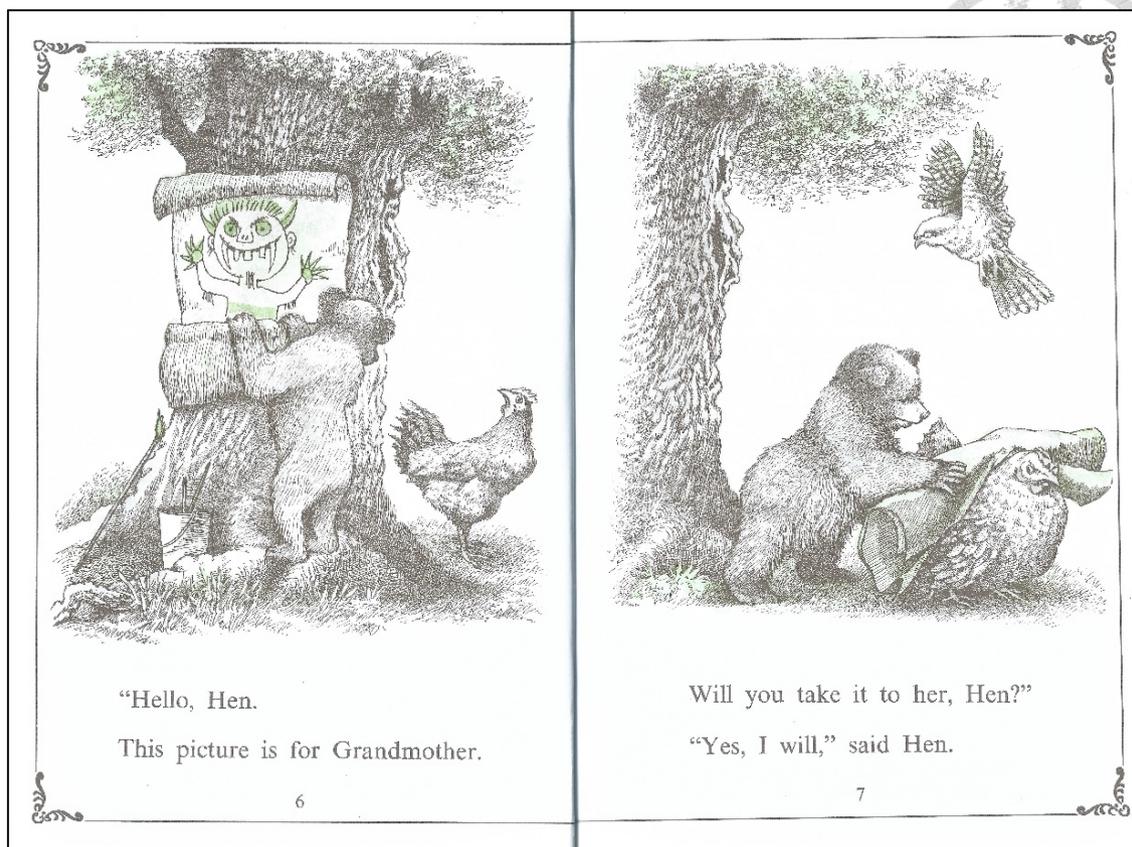


Figure 13. Little Bear drew a painting and asked Hen to give the painting to Grandmother. Reprinted from *A Kiss for Little Bear*, written by Else Holmelund Minarik and illustrated by Maurice Sendak, 1968, NY: HarperCollins.

Besides the change in the word-picture relationship, if the words from page six to eight are read alone without pictures, the research found that the explicitation makes the Chinese translation more coherent than the original English version. The words alone go as below:

“Hello, Hen. This picture is for Grandmother. Will you take it to her, Hen?”

“Yes, I will,” said Hen. (p. 6-7)

Grandmother was happy.

“This kiss is for Little Bear,” she said. (p. 8)

「你好，母雞。這幅畫是給我奶奶的。」

「你可以送去给她吗，母鸡？」「好啊，我这就去。」母鸡说。(p. 6-7)

奶奶看见那幅画很高兴。

「这个吻是给小熊的。」她说，(p. 8)



Since the Chinese translation explicitates the reason why Grandmother is happy, the paragraph alone is more coherent and reasonable, and the scene changes more smoothly from Little Bear and Hen talking to Grandmother receiving the painting. Unlike the Chinese translation, the shift of the scene in the original English is rather abrupt and sudden, since the gap exists between the Hen and Little Bear's conversation and "Grandmother was happy" is filled by the picture. The explicitation in a way separates the words from the pictures, and the verbal text itself can express the story alone. The change in the word-picture relationship thus might result in readers paying less attention to the picture and heavily depend on the words to understand the story.

Example (7) is in *Bear Goes to Town*. Bear, the protagonist, tried to save his friend Cat, who was locked in a shed. On page 14, the picture shows that Bear was on the ladder and was drawing a saw (see Figure 14). The corresponding words read as follows:

(7) Bear got to work with his pencil again and sawed through the bars on the shed window.

小熊爬上梯子，畫了一把鋸子，鋸開鐵窗上的欄杆。

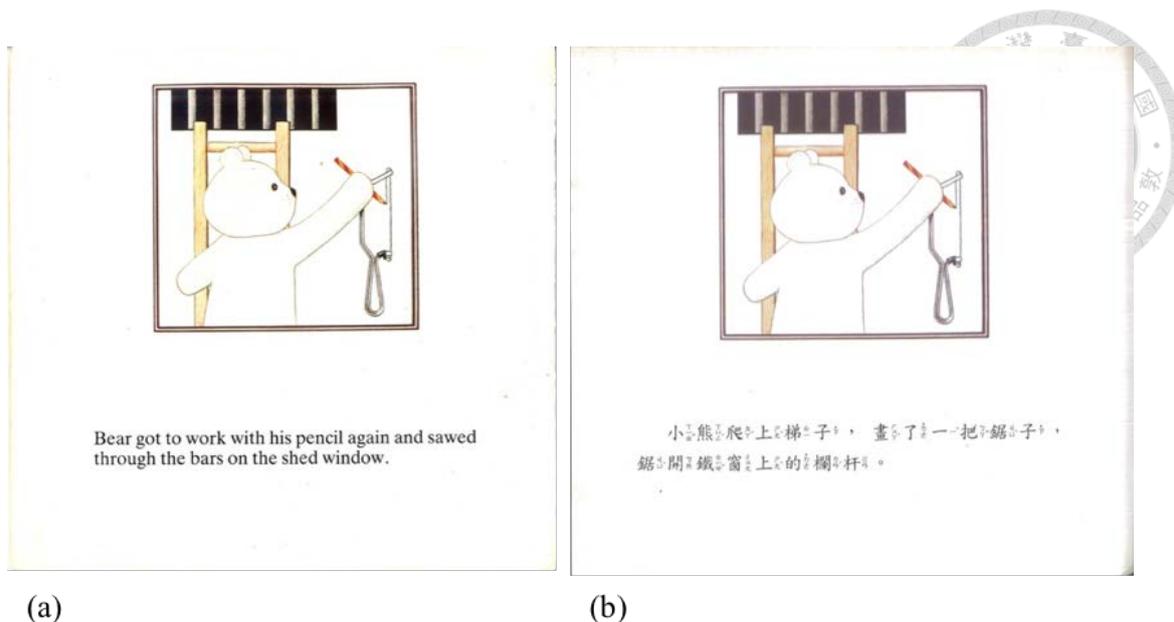


Figure 14. On page 14, Bear stood on the ladder and drew a saw; (a): English source text, and (b): Chinese target text. Reprinted from *Bear Goes to Town*, by Anthony Browne, 1982, London: Hamish Hamilton Ltd; and *小熊奇兵*, translated by Huang Yu-yu, 2001, Taipei: Grimm Press.

The word-picture relationship on this page is both clarification and elaboration depends on which part of the visual element is focused. If we examine the relationship between the visual information of “Bear standing on the ladder” and the words, the relationship is alternate progress, a form of clarification, which is the focus here. On the other hand, the relationship between the visual information of “Bear drawing a saw” and the words falls into elaboration, which will be explained in the next section. The clarifying word-picture relationship on page 14 is related to the content of the previous page. On page 13, the words related to the ladder read “Bear went round to the side of the [shed] and drew himself a ladder” with a corresponding picture depicting the ladder-drawing process (see Figure 15). After this page comes the example discussed here.

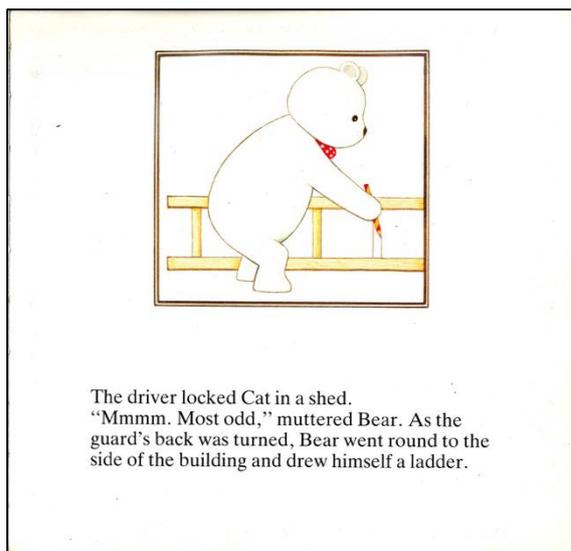


Figure 15. On page 13, Bear was drawing a ladder. Reprinted from *Bear Goes to Town*, by Anthony Browne, 1982, London: Hamish Hamilton Ltd.

After page 13, the verbal text never mentions the ladder again. Instead, the pictures on page 14 and 15 continue to depict how the ladder is used: Bear stood on the ladder and drew a saw on page 14, and after sawing the window bars, Bear climbed up the ladder to get into the shed on page 15. Readers are required to see the pictures to know exactly why Bear drew a ladder. The ladder is an essential element in the rescue scene. It indicates that the shed window for Bear is so high that he needs a ladder to climb up and into the shed, and it is used for Bear to get into the shed, not for the animals locked inside to get out. All the information mentioned above is shown in the pictures, and readers can only obtain these details from pictures, so the word-picture relationship in the source text is clarification.

In contrast to the source text, the word-picture relationship in the target text becomes elaboration, because the visual information of Bear standing on the ladder is explicitated in the translation as “小熊爬上梯子。” Due to the explicitation, readers can know all the information about the ladder through the words as well, and the picture

on this page no longer serves as an essential element that advances the story. If we want the word-picture relationship to remain clarification, an alternative translation could be “小熊接著畫了一把鋸子，鋸開鐵窗上的欄杆。”



Moreover, the same as Example (6), the translated words from page 13 to 14 in this example are more coherent and cohesive compared with the words in the source text:

當守衛轉過頭時，小熊偷偷溜到鐵窗下面，畫了一張梯子。(p. 13)

小熊爬上梯子，畫了一把鋸子，鋸開鐵窗上的欄杆。(p. 14)

Since the information of Bear climbing up the ladder is explicitated, the sentence on page 14 is connected to the sentence before. The ladder serves as a connector that joins all the series of actions. In contrast, the words in the source text leaves the purpose of the ladder unexplained:

As the guard's back was turned, Bear went round to the side of the building and drew himself a ladder. (p.13)

Bear got to work with his pencil again and sawed through the bars on the shed window. (p.14)

Again, the explicitation in the translation thus separates the words from the pictures, and the verbal text itself can express the story alone. The change in the word-picture relationship might result in readers paying less attention to the picture and heavily depend on the words to understand the story. Besides, the translators explicitate visual information in Example (6) and (7) might because they attempt to make the translated words cohesive and coherent.

Example (8) is found in the Olivia series. From the sixth page-opening to the verso page of the eighth page-opening in *Olivia*, the story reveals that Olivia likes<sup>1</sup> to go to the beach and the activities she usually does at the beach. As she takes a sun bath, the words and pictures (see Figure 16) reveal when she goes home:

(8) When her mother sees that she's had enough, they go home.

當媽媽覺得她曬得像條大熱狗時，就會喊她和弟弟回家。

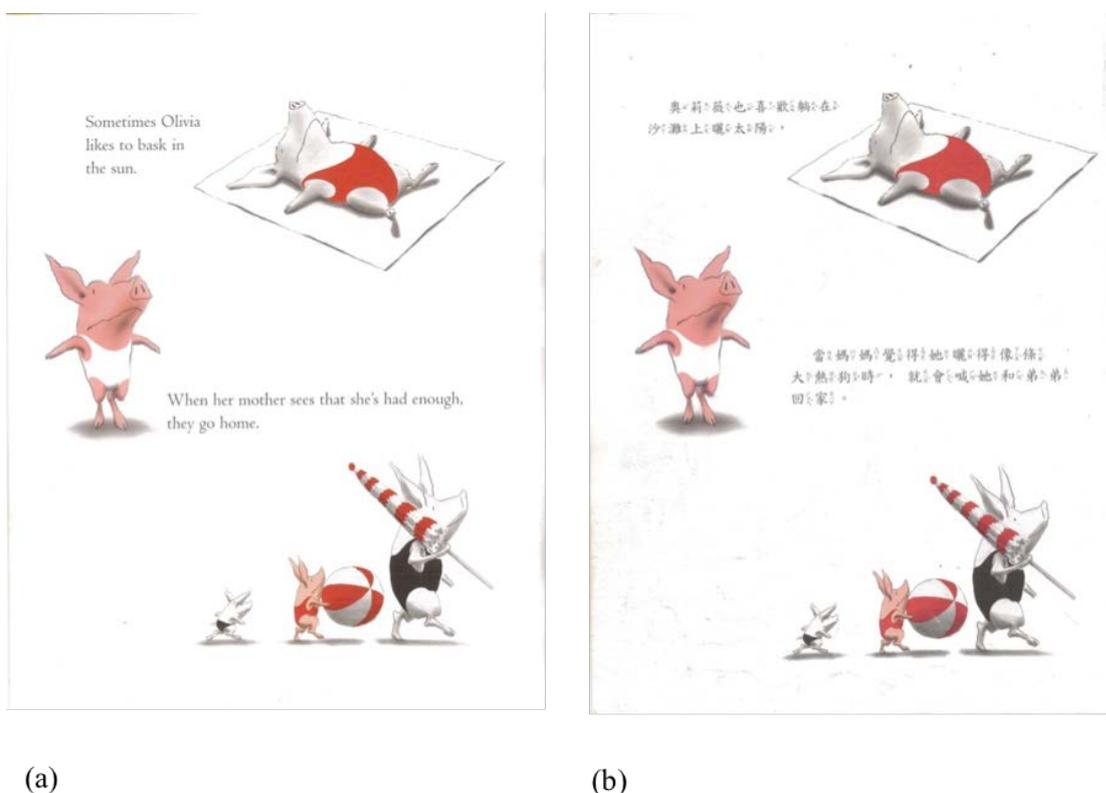


Figure 16. Olivia takes a sun bath; (a): English source text, and (b): Chinese target text.

Reprinted from *Olivia*, by Ian Falconer, 2000, NY: Simon & Schuster; and 奧莉薇, translated by Hao Kuang-tsai, 2001, Taipei: Grimm Press.

<sup>1</sup> In the examples from the Olivia the Pig series, present tense is used in this thesis when the words in the source text are written in present tense.

When the source text reads “she’s had enough,” the picture beside the verbal text clarifies what “she’s had enough” means in the story: whether to go home depends on the physical condition of Olivia’s skin, not on other reasons such as time constraint. As her skin color turns tanned, they go home. The picture is the key element to understand this sentence, so the word-picture relationship in the source text is clarification. In the Chinese translation, the translator specifies the sentence “she’s had enough,” as “她曬得像條大熱狗。” Olivia’s physical condition in the corresponding picture is explicitated through a simile, by comparing Olivia to a hot dog. In this way, the translation reveals the key visual information, and the word-picture relationship in the target text thus becomes elaboration. The explicitation is not obligatory since the words can be translated as “媽媽覺得她曬夠了以後，他們就回家。”

Example (9) appears on the eighth page-opening of *Olivia and the Fairy Princesses*. Olivia the protagonist told her mother that all classmates went as princesses in the Halloween party, and she was the only exception. She told her mother what she went as, and described the effect of her costume (see Figure 17):

(9) I went as a warthog.

It was very effective.

「我扮非洲野豬。」

「大家都被我嚇一跳。」



Figure 17. Olivia played a warthog in the Halloween party; (a): English source text, and (b): Chinese target text. Reprinted from *Olivia and the Fairy Princesses*, by Ian Falconer, 2012, NY: Simon & Schuster; and *奧莉薇：再見夢幻公主*, translated by Hao Kuang-tsai, 2013, Taipei: Grimm Press.

In the source text, the picture clarifies what Olivia means by “effective”: all her classmates who went as princesses were freaked out by her warthog make-up and huddled together at the other side of the room. The adjective “effective” means that Olivia succeeds in frightening her classmates, and she is quite proud of herself. Without the picture showing her classmates’ reaction, the reader cannot exactly know what Olivia means by “effective.” Without the picture, the sentence “It was effective,” can mean anything. For example, it might mean that other classmates were not frightened by Olivia’s costume, and they all loved it and considered it very creative instead. On the contrary, in the target text, the translation goes as “大家都被我嚇一跳,” which means “everyone was frightened by me.” The translator spells out the meaning of “effective” in Olivia’s context by describing the reaction of her classmates shown in the picture. The visual information is explicitated and thus the word-picture relationship is changed into elaboration.

Moreover, the explicitation not only changes the verbal-visual relationship, but also eliminates the pride in Olivia’s remarks. “It was effective,” is Olivia’s comment on this event; while the translation with visual information explicitated is a statement of fact without judgement. In the source text, the words convey Olivia’s comment while the picture presents the fact. The two media together contribute to a complete story. In contrast with the source text, the translation only presents the fact and leaves the comment out. To keep the sense of pride in Olivia’s remark, “It was effective,” can be translated as “效果非常好。／效果驚人地好。”

Example (10) is in *Bear Hunt*. As Bear walked in the forest, two hunters tried to catch him. After failing two times, one of the hunters was back again on page 13 (see Figure 18), pointing a gun at Bear. The words read “Stop! The hunter’s back ...”



Figure 18. On page 13, the hunter pointed a gun at Bear. Reprinted from *Bear Hunt*, by Anthony Browne, 1979, London: Hamish Hamilton Ltd.

Next, on page 14, the words and picture (see Figure 19) go as follows, which are the fourth example discussed here.

(10) Swiftly Bear got to work.

小熊在他的槍管上畫了一個……

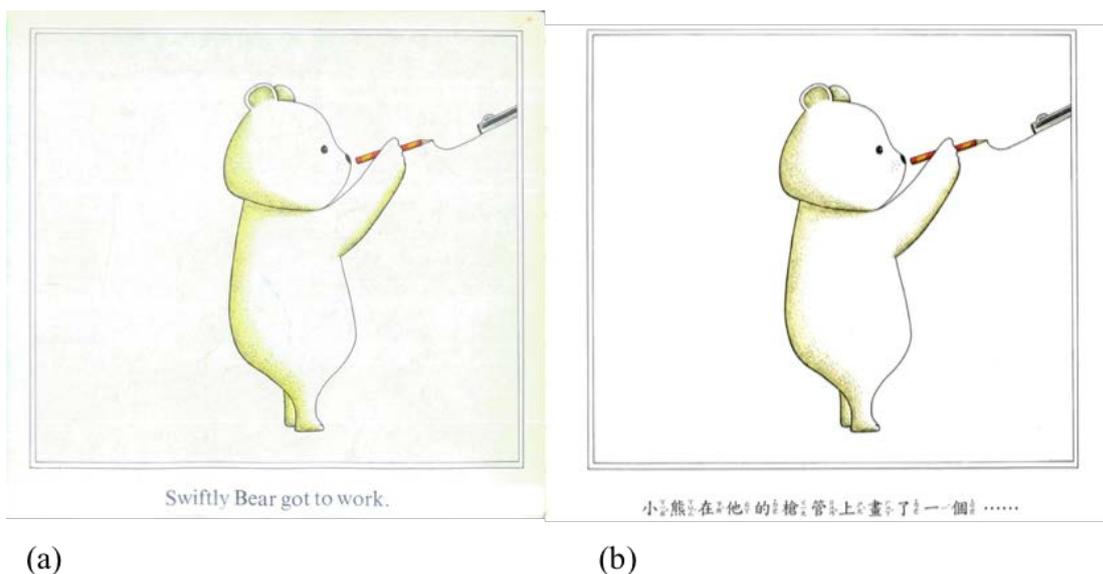


Figure 19. Bear drew something at the hunter's gun; (a): English source text, and (b): Chinese target text. Reprinted from *Bear Hunt*, by Anthony Browne, 1979, London:

Hamish Hamilton Ltd; and *野蠻遊戲*, translated by Huang Yu-yu, 2001, Taipei:

Grimm Press.



In the source text, the word-picture relationship is picture clarifying words.

The essential message of this scene is presented in the pictures in these two pages, and readers cannot understand what is happening only through the words. Readers might infer from the previous content that the hunter is back again and Bear will draw something to escape. However, without seeing the pictures, they would not know exactly how the hunter tried to catch Bear this time, and what Bear would draw to cope with the situation. The sequential nature of picture storybooks makes the word-picture relationship on the page 14 clarification. On the other hand, in the target text, the words are explicitated as “小熊在他的槍管上畫了一個……,” meaning that Bear is drawing something at the point of the gun, and the word-picture relationship is changed into elaboration. Because of the explicitation, readers would know that the hunter attempted to catch Bear with a gun, and do not have to observe the picture carefully to grasp the essential message of the story. The explicitation is optional as well. Since readers already know that Bear always gets his way out by drawing, an alternative translation could be “小熊迅速動手／開始畫畫,” though revealing what “work” means, still requiring readers to read the picture to know what happens.

All the ten examples in this section demonstrate how translators explicitate visual information in the translation when pictures clarify words in two ways: (1) use of pronouns and (2) alternate progress. As Section 4.1. deals with the situation that explicitated visual information is on the same page with the translation, the next section concerns the other type of word-picture relationship in which explicitation is found: pictures elaborate words.

#### 4.1.2. Word-picture relationship type 2: elaboration

If we use other scholars' terms to describe this type of word-picture interplay, it falls into Schwarcz's (1982) typology of elaboration, Golden's (1990) type (3): "Illustration Enhances, Elaborates Text," or Nikolajeva & Scott's (2000, 2001) enhancement or complement. The definition of this type in the present research is similar to that of those scholars. That is, the words make sense when being read alone; meanwhile, pictures amplify, extend, or complement the meaning of the words by depicting further details in the visual form. To put it more clearly, the words provide a general or indirect description while the pictures depict more details, or express the verbal meaning more straightforwardly. In the following paragraphs are eight cases where pictures elaborate words in the source text, and some of their visual details are explicitated in the verbal translation. Since the pictorial details are made explicit, the word-picture relationship in the target text is changed. The first three examples are obligatory explicitation, while the latter five examples are optional explicitation.

Example (1) is found in *Father Bear Comes Home*. Mother Bear asked Little Bear to catch a fish, so Little Bear went to the river, trying to get one. He met Owl by the river, and they had the following conversation on page 11.

(1) "But Mother Bear wants a fish now, so I have to catch one."

"Good," said Owl.

"Catch one."

Little Bear fished.

"I have one," he said.

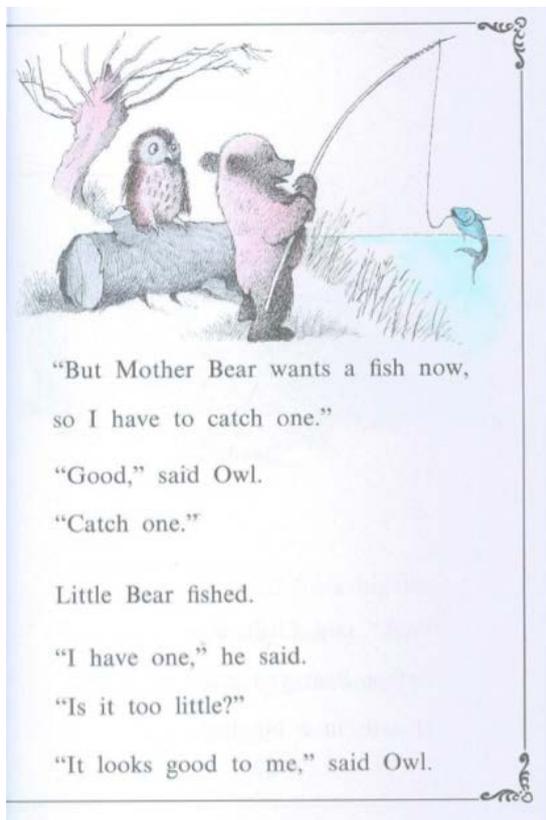
「但是熊媽媽現在就要一條魚，所以我得釣一條。」

「好啊，」貓頭鷹說，

「就釣一條吧。」

小熊開始釣魚。

「我釣到一條了。」小熊說，



(a)



(b)

Figure 20. Little Bear fished; (a): English source text, and (b): Chinese target text.

Reprinted from *Father Bear Comes Home*, written by Else Holmelund Minarik and illustrated by Maurice Sendak, 1959, NY: HarperCollins; and *熊爸爸回家*, translated by Pan Jen-mu, 2015, Taipei: Grimm Press.

On page 11, the conversation between Little Bear and Owl is accompanied by a picture at the top of the page. The picture depicts Little Bear holding a fishing rod and catching a fish (see Figure 20). In the source text, the word-picture relationship is the picture elaborating the words. In English, “catch a fish” or the verb “fish” does not

specifically refer to using a fishing rod to catch fish. It refers to all means of catching fish, such as using a net. Therefore, the words provide a general description of the fishing scene, while the picture depicts details of the scene by presenting how the riverside and Owl look like, and the specific way Little Bear caught a fish.

In contrast, the translation explicitates how Little Bear caught a fish by using the Chinese verb “釣 (using a fish rod to fish),” with the reference of the picture. There is distinction among different expressions of catching fish in Chinese. “釣魚” means using long pole with a line and a hook attached to the end of the line to catch fish, while “捕魚” indicates using a net to catch fish. “捉／抓魚” can be a more general term that indicates all kinds of way to catch fish, while it can also limit to catching fish without any tools but hands. “釣” being translated here shows that the translator was influenced by the picture, since there is no other clues in the original verbal text revealing how Little Bear caught a fish. Due to the explicitation, the word-picture relationship in the source text becomes “less” elaborating, because how Little Bear caught a fish is no longer elaborated by the picture, which means the picture elaborates less pictorial details in the target text. Since picture elaborates less pictorial details in the target text, the word-picture relationship does not remain the same.

Besides, the translator was certainly aware of other alternatives for translation. On previous page, page 10, before Little Bear talked to Owl, Mother Bear asked Little Bear to catch a fish for her: “Will you go down to the river? Will you catch a fish for us?” The sentence is translated as “「你可不可以到小河那兒，捉一條魚給我？」” The translation uses “捉,” a more general verb, instead of “釣,” a specific action. From this intertextual reference, we know that the translator, affected by the picture, explicitated “I have to catch one” as “我得釣一條。” A possible reason why the

translator explicitates the visual information is that “捉／抓魚” in Chinese possesses two meanings, namely catching fish and catching fish *by hand*, and the translator does not want to confuse readers with ambiguous wording. Moreover, since “捉／抓魚” possesses a more specific meaning, catching fish by hand, if translated this way, readers might think that the words do not match the picture. Therefore, the present study regards this example as an obligatory explicitation. Besides, another possible reason for explicitating visual information is that the translator would like to have more variety in wording, since using different words to describe can make the story more interesting and vivid, and further attract child readers’ attention.

Example (2) is found in *Father Bear Comes Home*, where the translator translates a more general description into a specific one according to the picture. On page 39, the picture (see Figure 21) depicts Father Bear reading a newspaper, and the words read:

(2) Little Bear was happy. Father Bear was home. He was in his chair reading.

「小熊很快樂。熊爸爸在家。他坐在椅子上看報。」

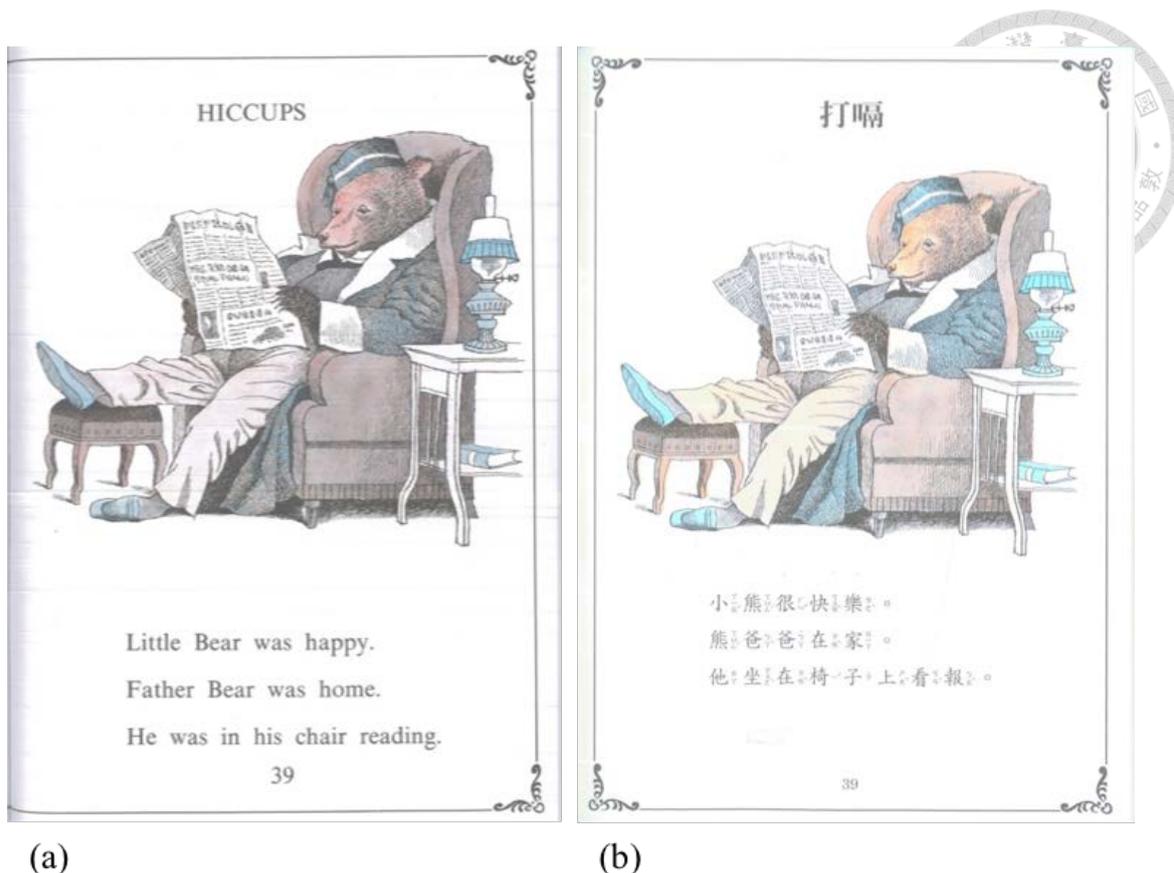


Figure 21. Father Bear was reading; (a): English source text, and (b): Chinese target text. Reprinted from *Father Bear Comes Home*, written by Else Holmelund Minarik and illustrated by Maurice Sendak, 1978, NY: HarperCollins; and *熊爸爸回家*, translated by Pan Jen-mu, 2015, Taipei: Grimm Press.

The words in the source text describe what Father Bear was doing in a more general way: only say that he was reading. On the other hand, the corresponding picture clearly depicts Father Bear sitting in an armchair reading a newspaper. The word-picture relationship in the source text is elaboration. In the Chinese translation, the translator uses the picture as source and explicitates the words “reading” into “看報 (reading a newspaper),” which makes the word-picture relationship less elaborating, since the picture elaborates less details of the translated words. Later in the story, Little Bear made a lot of noise because he could not stop himself from hiccupping, and

resulted in Father Bear complaining to Little Bear: “How can I read with all that noise?” (p. 48). In the translation, the translator still specified “read” as “read a newspaper” and translated the sentence as “你們這麼吵，叫我怎麼看報？” Although “He was in his chair reading,” on page 39 can be translated as “他坐在椅子上閱讀,” “How can I read with all that noise?” cannot be translated as “你們這麼吵，叫我怎麼閱讀？” since it would not match the register of a daily conversation, and would sound unnatural in Chinese. Moreover, strictly speaking, “他坐在椅子上閱讀” is not idiomatic. In Chinese, when we use “閱讀” as a verb, we specify what we read. Due to the language difference, the translator has to explicitate visual information.

The last example of obligatory explicitation, Example (3), appears at the end of *Where the Wild Things Are*. Max, the protagonist, originally was sent to bed without supper because he got up to mischief. After he went to the island where the wild things live, and decided to leave there and return home, he discovered a hot supper waiting for him in the bedroom. The picture and the words are as follows (see Figure 22):

(3) and into the night of his very own room where he found his supper waiting  
for him

回到那天晚上，回到自己的小房間，看見晚餐在桌上

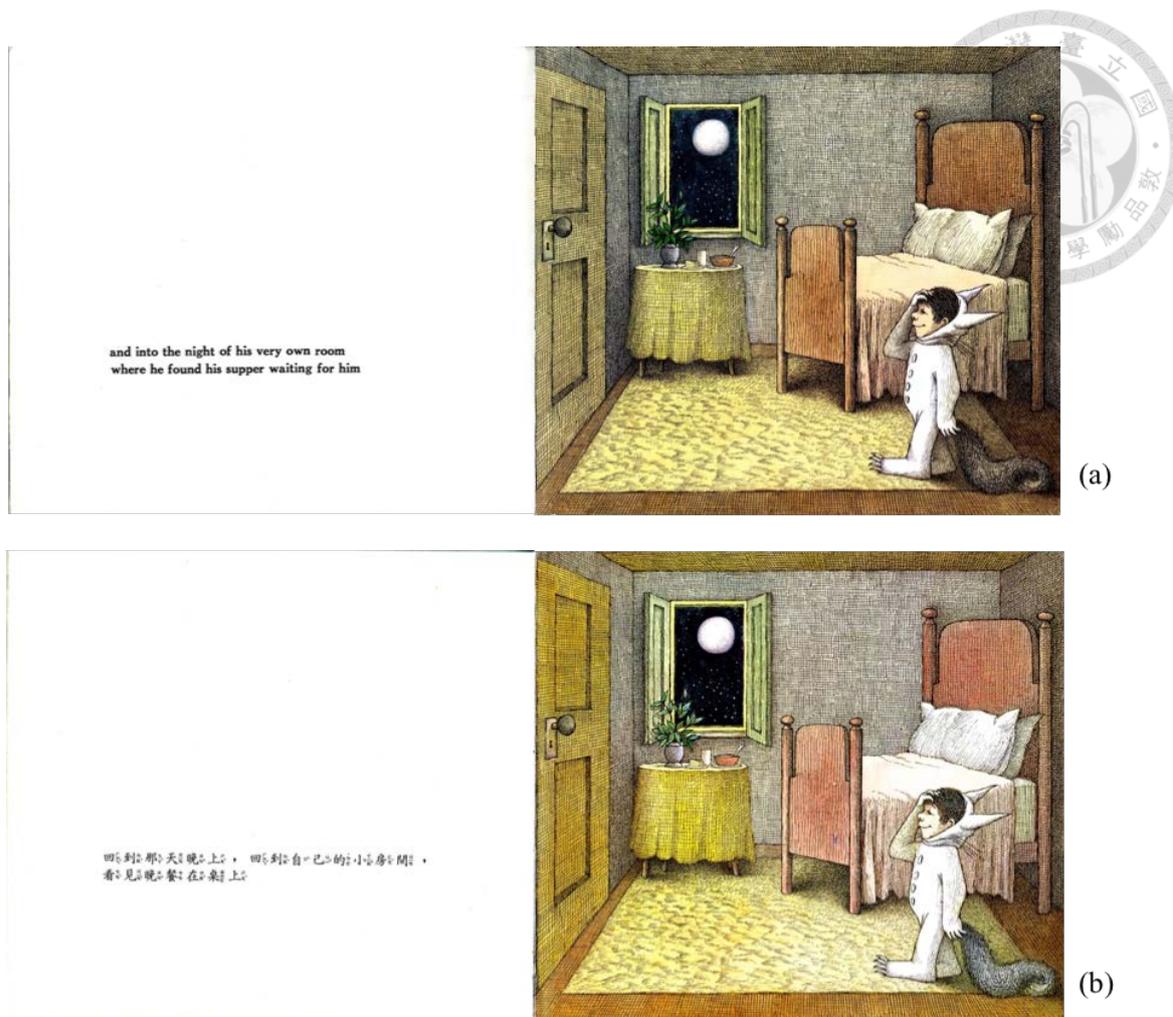


Figure 22. Max found his supper on the table; (a): English source text, and (b): Chinese target text. Reprinted from *Where the Wild Things Are*, by Maurice Sendak, 1963, NY: Harper Collins; and *野獸國*, translated by Eco Magazine, 1987, Taipei: Grimm Press.

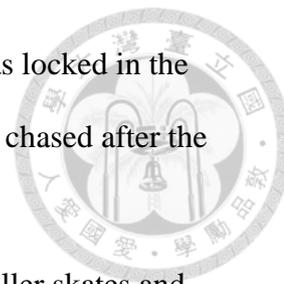
In the source text, the word-picture relationship is elaboration. The words only mention that Max's supper is in the bedroom, while the picture depicts a detailed setting of Max's room with the supper on the table. The words provide a general description while the picture illustrates with more details. In the target text, the translation explicitates where the supper is, and the word-picture relationship becomes less elaborating. The present research considers the explicitation obligatory, though the words seem idiomatic to be translated as “回到那天晚上，回到自己的小房間，發現

晚餐等著他。” There are two ways to justify the alternative translation. Firstly, “等著他” is a method of personification, in which inanimate objects, abstract concept, phenomena and animals are endowed with life or with human traits or feelings (Abrams & Harpham, 2005). This literary device is used very often in children’s literature and especially picture storybooks (Norton, 2007). Children’s literature is usually involved in magic, imagination, abnormal events, talking animals and so forth, and “晚餐等著他” is a figurative way to describe the situation. Furthermore, regardless of the context of children’s books, we may say “一堆事情等著我,” and “還有一堆問題等著他” nowadays in daily conversation.

However, strictly speaking, the words are not written in the form of direct quotation, and is not a remark in a daily conversation. Moreover, strictly speaking, “晚餐等著他” is not really idiomatic. In Chinese, as we use “等著誰 (waiting for someone),” the phrase is collocated with another verb: waiting for someone to do something. We usually specify the next action the subject would take after waiting. Considering the language difference, the present research regards this example as obligatory explicitation.

As for the possible effect of the explicitation, since the location of the supper is specified, the reader’s focus on the picture might be directed at the table. This might be a good way to emphasize the key element in the story: the supper. However, on the other hand, reader might not pay more attention to the picture since the words already explicitate where the supper is. Example (1) to (3) in this section are obligatory explicitation, while the following five examples are optional explicitation.

Example (4) is found in *Bear Goes to Town*. Before Cat was locked in the shed, pages 10 and 11 show that Cat was thrown into a van and Bear chased after the van (see Figure 23). The corresponding words read:



- (4) Cat was thrown into a van. Bear drew himself a pair of roller skates and hurried after him.

小貓被扔進一輛黑色的卡車。小熊替自己畫了一雙輪鞋，飛快的跟在那輛車後面。

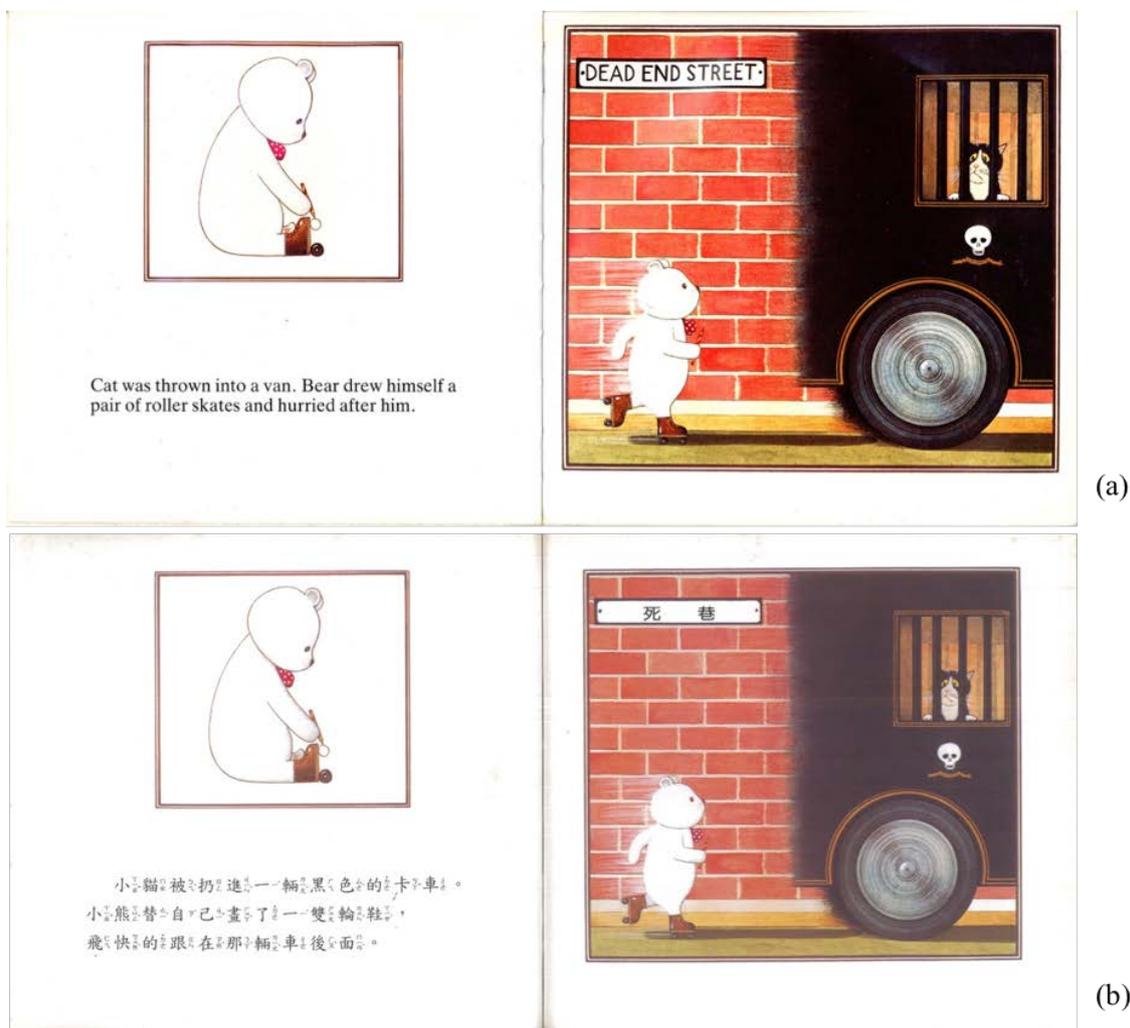


Figure 23. Bear drew a pair of roller skates and ran after the van; (a): English source text, and (b): Chinese target text. Reprinted from *Bear Goes to Town*, by Anthony

Browne, 1982, London: Hamish Hamilton Ltd; and *小熊奇兵*, translated by Huang Yuyu, 2001, Taipei: Grimm Press.



The word-picture relationship in the source text is elaboration. The words in the source text do not describe the color of the van, and readers have to see the picture to know that the van is black, but not knowing the van's color does not prevent us from understanding the sentence "Cat was thrown into a van," and the story. The sentence tells the story in a more general way, and since pictures in this book are all color pictures, the corresponding picture on page 11 inevitably shows the color of the van and thus elaborates the words. In the target text, the translation is "小貓被扔進一輛黑色的卡車 (Cat was thrown into a black van)," and the van's color is explicitated. Due to the explicitation, the word-picture relationship in the target text becomes less elaborating. Whether to specify the van's color is optional, since it is also grammatically correct and idiomatic to translate the sentence as "小貓被扔進 (一輛) 卡車 (裡/中)." The possible explanation of this explicitation might be related to the orality of picture storybooks. Since picture storybooks are very likely read to, rather than read by children, the words should be easy to read aloud, and translators are encouraged to create rhythm in the words. Therefore, the translator explicitates the color of the van to improve the musicality.

Example (5) is another case of explicitation in the story. Bear chased after the van, and found that Cat was locked in a shed. As mentioned in Example (7) in Section 4.1.1, Bear first drew a ladder, and then drew a saw. On page 14, the words and picture (see Figure 24) are as follows:

- (5) Bear got to work with his pencil again and sawed through the bars on the shed window.

小熊爬上梯子，畫了一把鋸子，鋸開鐵窗上的欄杆。

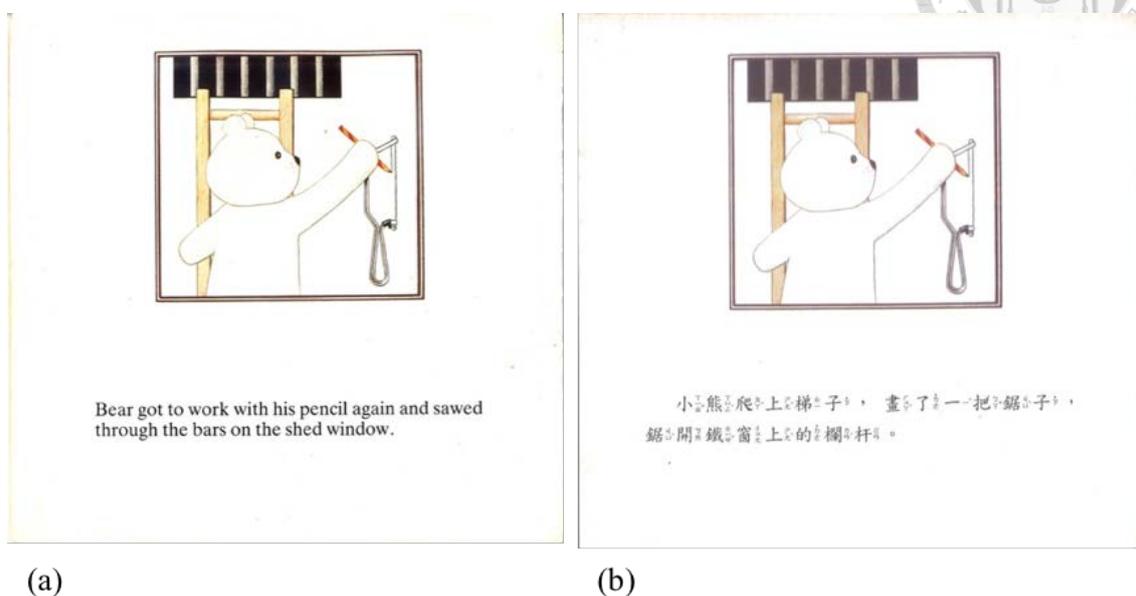
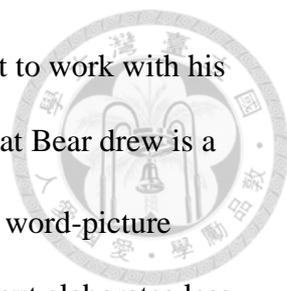


Figure 24. Bear drew a saw; (a): English source text, and (b): Chinese target text.

Reprinted from *Bear Goes to Town*, by Anthony Browne, 1982, London: Hamish Hamilton Ltd; and *小熊奇兵*, translated by Huang Yu-yu, 2001, Taipei: Grimm Press.

The word-picture relationship between the visual information of “Bear drawing a saw” and the words is elaboration, which is analyzed and explained here. In the source text, although the verbal text only reads “Bear got to work with his pencil again,” without mentioning specifically what Bear was drawing, readers can infer from the following verb “sawed” to know what Bear drew. The verb “saw” particularly refers to cutting something with a saw, so without looking at the picture, readers can infer from the words alone that there is a window on the shed, and Bear has to saw through the window bars. Therefore, the corresponding picture elaborates rather than clarifies the words in the source text. The words “Bear got to work with his pencil” provide a more general description while the picture depicts the process of drawing.



In the target text, the translation specifies the words “Bear got to work with his pencil” as “畫了一把鋸子 (Bear drew a saw),” explicating that what Bear drew is a saw. Due to the explicitation, the description is more direct and the word-picture relationship becomes less elaborating, since the picture in the target text elaborates less information. The explicitation is optional as well, since the words can be translated as “小熊又開始動手畫畫了，接著鋸開鐵窗上的欄杆。” Noticeably, the alternative translation would make the word-picture relationship become clarification, since the Chinese verb “鋸” means to cut or break something, and does not particularly collocate with the noun saw. For example, a Chinese saying goes “繩鋸木斷，水滴石穿，” which means that a rope can cut a wood and water drops can penetrate a stone with persistence. This saying demonstrates that the Chinese verb “鋸” does not necessarily refer to using a saw to cut something. Therefore, the alternative translation requires readers to see the picture to know exactly what Bear drew. This example shows that because of language difference, the word-picture relationship might not remain the same even if the words are not explicitated in the translation.

The last example of explicitation in *Bear Goes to Town* occurs after Bear sawed the window bars and climbed into the shed. He found that not only Cat, but also a group of animals were imprisoned. Example (6) is on page 19, where Bear saved the animals by drawing a door with his magic pencil for them to run away. The picture (see Figure 25) depicts Sheep standing opposite the door, while other animals going out by the door. The corresponding words read:

(6) Sheep refused to leave.

大家都離開了，只有綿羊不想走。

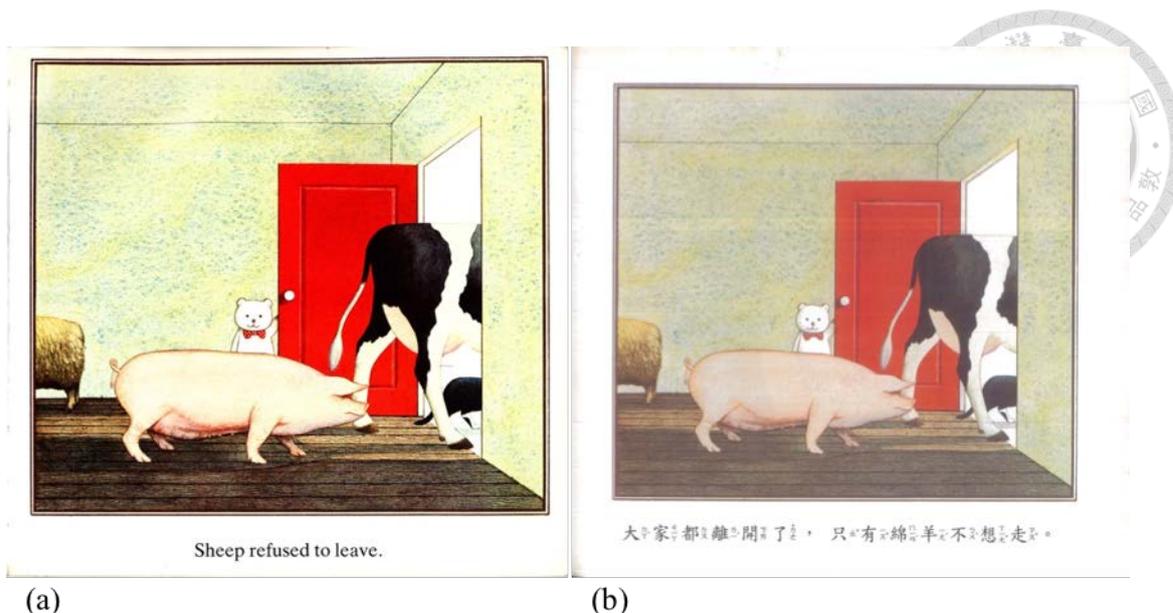


Figure 25. All the animals left the shed except Sheep; (a): English source text, and (b): Chinese target text. Reprinted from *Bear Goes to Town*, by Anthony Browne, 1982, London: Hamish Hamilton Ltd; and *小熊奇兵*, translated by Huang Yu-yu, 2001, Taipei: Grimm Press.

In the source text, the word-picture relationship is elaboration, because the reader can infer from the words in the previous pages alone that other animals, besides Cat, were locked as well, and they asked Bear to save them. Without the picture, readers can still know the words “Sheep refused to leave” imply that other animals were leaving. Therefore, the picture elaborates and enhances the contrast between Sheep and other animals through visualization, by depicting Sheep and other animals facing opposite directions. In the target text, the implication that other animals were leaving is explicitated and translated as “大家都離開了 (Other animals all left).” The explicitation makes the word-picture relationship in the target text less elaborating. The picture becomes less important in terms of creating a sharp distinction between Sheep and other animals, since the words already clearly mark a contrast. This

example is an optional explicitation, and an alternative translation could be “（只有）綿羊不想走。”



Besides the change in the word-picture relationship, explicating the implication further makes the verbal text more coherent. The explicitation fills the gap between the words “Follow me,” said by Bear to the other animals on page 18, and “Sheep refused to go” on page 19. The gap is originally filled by the picture: the focal element of the picture is Pig, Cow, and Dog walking out the red door, which clearly expresses the message that they followed Bear and escaped from the shed. It is possible that the translator made the implication explicit to make the words more coherent and sound more fluent.

Besides *Bear Goes to Town*, in *Olivia Saves the Circus*, the translator also explicates visual information when pictures elaborate words. In Example (7), Olivia heads home after school (see Figure 26):

(7) Gracefully, Olivia heads home.

奧莉薇優美的滑著滑板車回家。

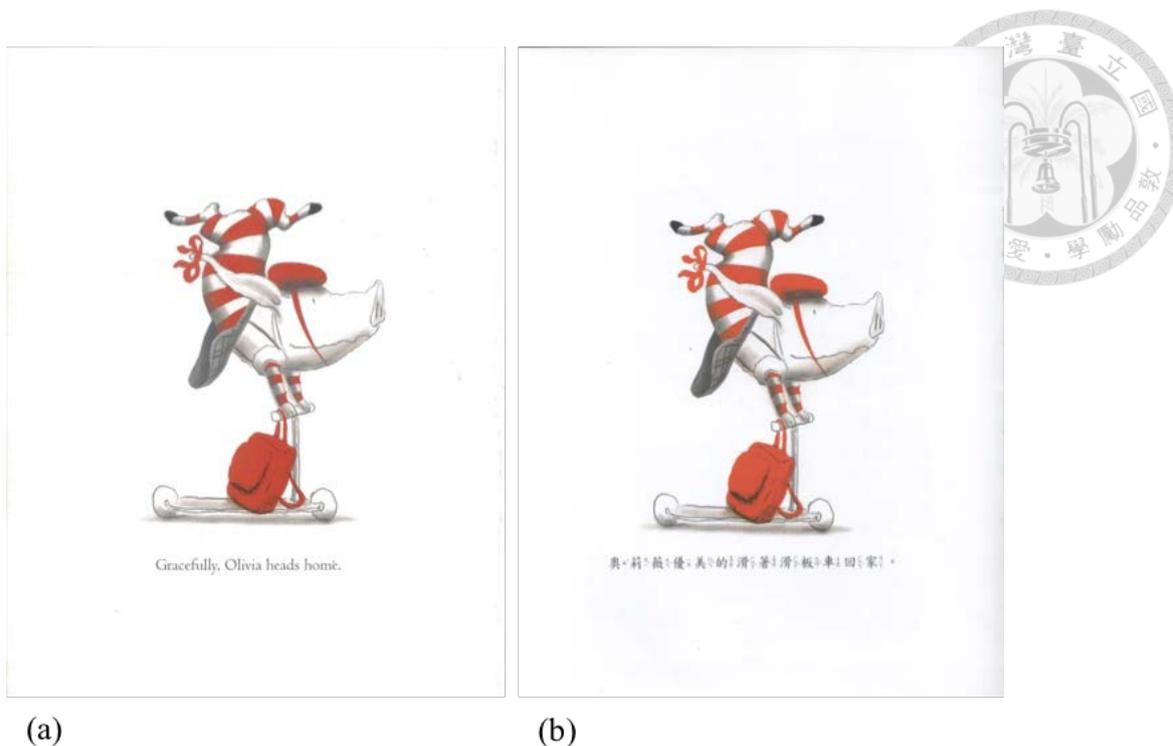


Figure 26. Olivia heads home; (a): English source text, and (b): Chinese target text.

Reprinted from *Olivia Saves the Circus*, by Ian Falconer, 2001, NY: Simon & Schuster; and *奧莉薇拯救馬戲團*, translated by Hao Kuang-tsai, 2002, Taipei: Grimm Press.

In the source text, the word-picture relationship is elaboration. The words only convey a general idea that she goes home, while the corresponding picture makes the words more concrete and specific by depicting Olivia riding a scooter to head home. This elaborating relationship in the source text is changed to some degree in the translation. The sentence is translated as “奧莉薇優美的滑著滑板車回家,” and the information of “riding a scooter” is explicitated in the Chinese translation. The word-picture relationship in the target text is made less elaborating by the explicitation in the verbal translation. The explicitation is optional, and an alternative translation could be “奧莉薇優雅地回家去了。”

Example (8), the last example discussed in this section, appears in *Harry the Dirty Dog*. Harry ran away from home to avoid taking a bath. He played around in

his neighborhood and got himself the dirtiest ever. From the third to sixth page-opening, the words and pictures (see Figure 27, 28, 29) describe where Harry played and how he got dirtier each time. The words and pictures in third, fourth, and sixth double-page spread are discussed here, because the word-picture relationship in the source text is different in the target text. The words in the fifth page-opening are still presented in the following example in parentheses, because this page-opening is part of the process by which Harry got dirtier and dirtier, and should not be ignored when other page-openings are analyzed.

(8) He played where they were fixing the street and got very dirty.

He played at the railroad and got even dirtier.

(He played tag with other dogs and became dirtier still.)

He slid down a coal chute and got the dirtiest of all.

In fact, he changed from a white dog with black spots to a black dog with white spots.

牠跑到修馬路的地方玩，玩得一身都是泥巴。

牠跑到鐵軌上的天橋玩，玩得一身都是煤煙。

(牠和一群小狗玩捉迷藏，把自己弄得更髒了。)

牠在莊煤炭的卡車上面溜滑梯，溜得身上一團黑。

因為弄得太髒了，哈利從一隻有黑點的白狗，變成一隻有白點的黑狗。

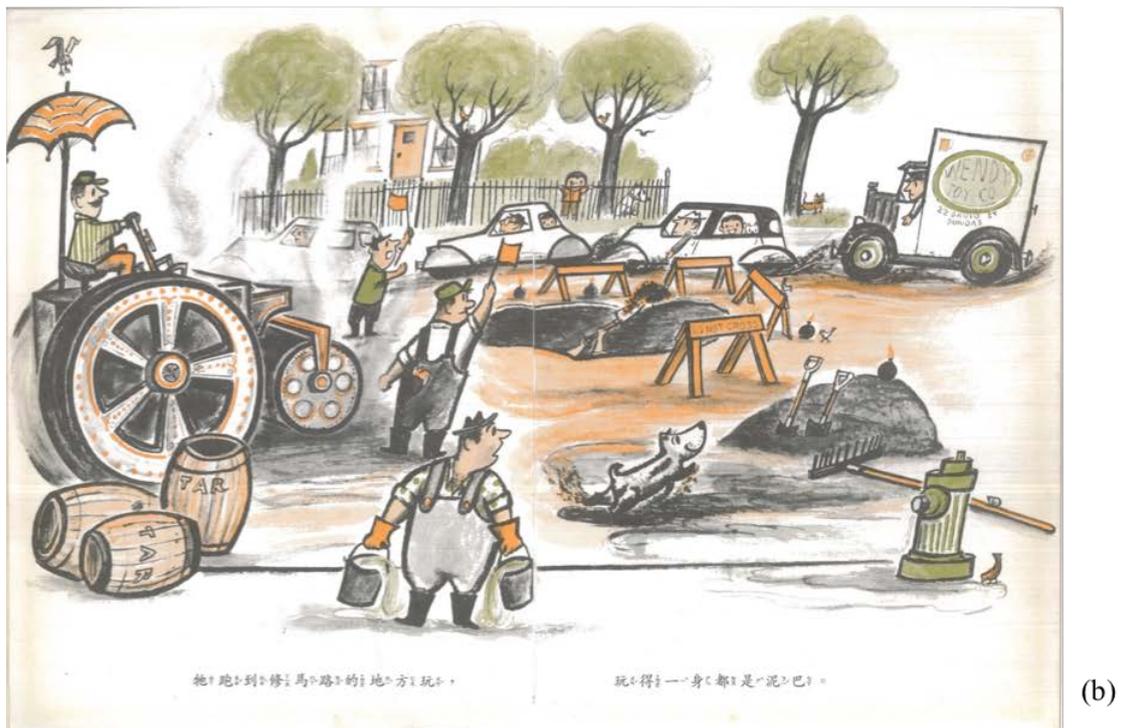
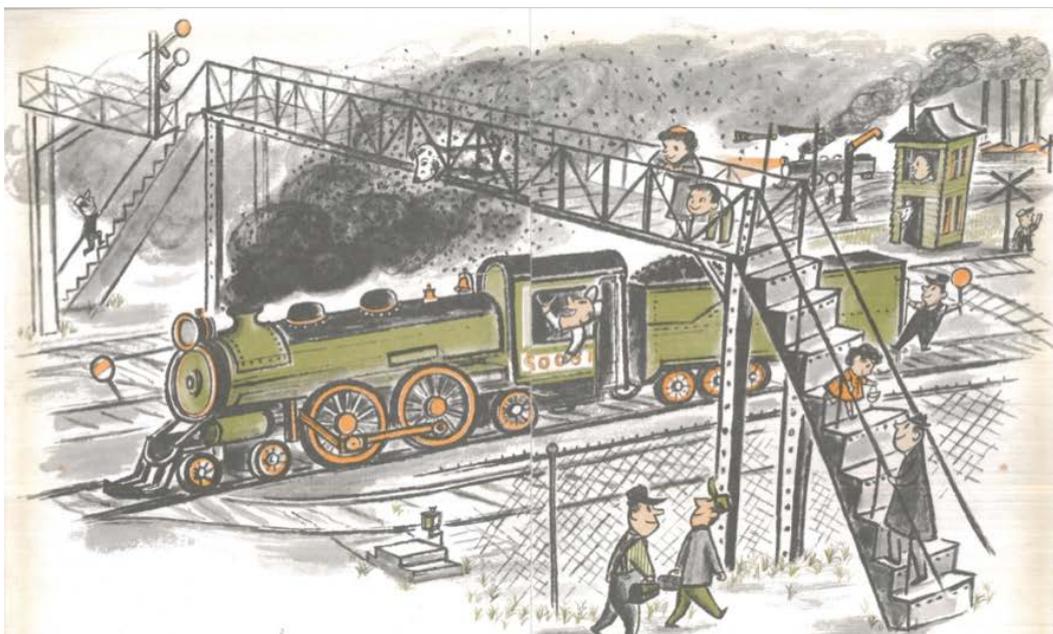


Figure 27. Harry played where workers were fixing the street; (a): English source text, and (b): Chinese target text. Reprinted from *Harry the Dirty Dog*, written by Gene Zion and illustrated by Margaret Bloy Graham, 1956, NY: HarperCollins; and *好髒的哈利*, translated by Lin Cheng-Mei, 1996, Taipei: Yuan-Liou.



He played at the railroad and got even dirtier.

(a)



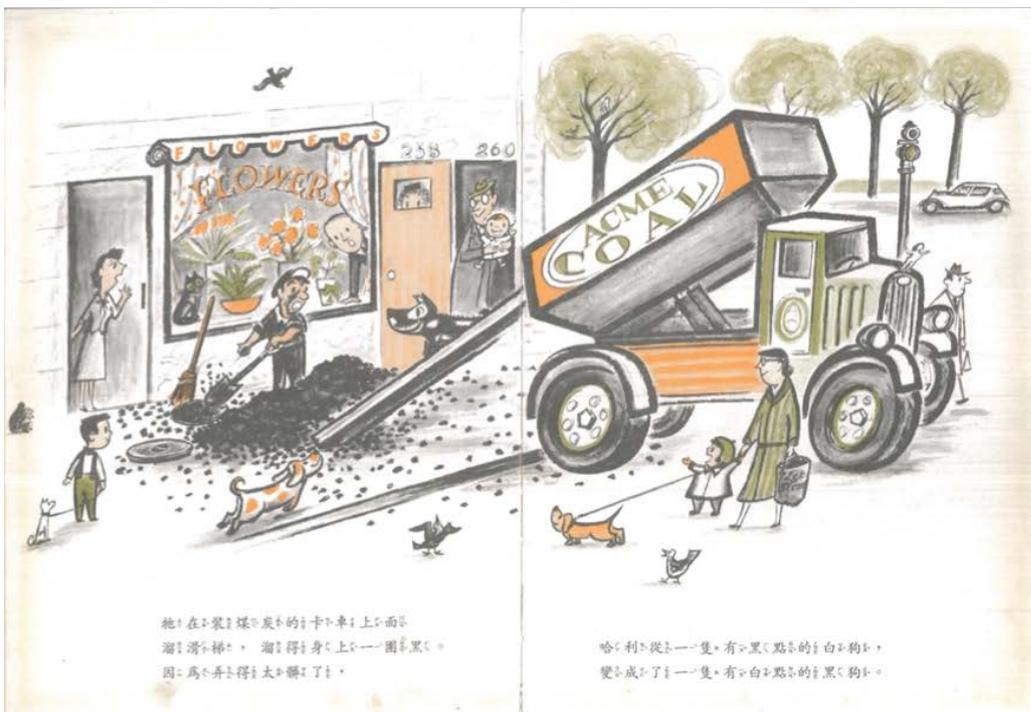
牠跑到鐵軌上的橋去玩，玩得一身都是煤煙。

(b)

Figure 28. Harry played at the railroad; (a): English source text, and (b): Chinese target text. Reprinted from *Harry the Dirty Dog*, written by Gene Zion and illustrated by Margaret Bloy Graham, 1956, NY: HarperCollins; and *好髒的哈利*, translated by Lin Cheng-Mei, 1996, Taipei: Yuan-Liou.

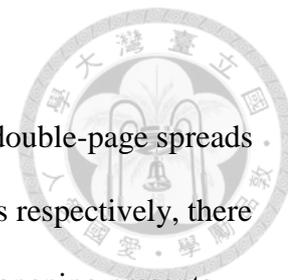


(a)



(b)

Figure 29. Harry slid down a coal chute; (a): English source text, and (b): Chinese target text. Reprinted from *Harry the Dirty Dog*, written by Gene Zion and illustrated by Margaret Bloy Graham, 1956, NY: HarperCollins; and *好髒的哈利*, translated by Lin Cheng-Mei, 1996, Taipei: Yuan-Liou.



In the source text, the word-picture relationship in the three double-page spreads is pictures elaborating words. In the third and fourth page-openings respectively, there is only one sentence with one corresponding picture, and each page-opening presents one scene. The words in each page-opening sketch out the place Harry played and the result of playing: Harry became dirtier, while the corresponding picture depicts further details of each scene, pins down the whole setting and shows readers how Harry had fun in each place. The sixth page-opening has similar format, but a concluding remark is added, saying that Harry changed from a white dog with black spots into a black dog with white spots. Without the picture, readers are unable to know exactly how Harry played and got dirtier in each place, but the main idea is expressed in the words: Harry played around and got dirtier, and his appearance is reversed. The complete change of his appearance serves as an essential element in the story. Because of this, Harry's family could not recognize him, so he had to take a bath to return to a white dog with black spots. Without the pictures in these three page-openings, readers still can understand the whole story, so the word-picture relationship is elaboration.

In the target text, however, the word-picture relationship becomes less elaborating because the translator explicitates visual information in the translation. In the third page-opening, the visual information of "Harry playing in a mud pit" is specified and "[he] got very dirty" is explicitated as "玩得一身都是泥巴 ([he] got himself all covered with mud)." In the fourth page-opening, the translator further specifies that Harry ran up to the footbridge over a railway ("牠跑到鐵軌上的天橋玩") and got himself covered with soot and smoke ("玩得一身都是煤煙") in the translation. Moreover, in the sixth page-opening, instead of literally translating "[he] got the dirtiest of all," the translator describes that Harry turned black after sliding down the coal chute

(“溜得身上一團黑”). The translator explicitates the visual information, and thus changes the word-picture relationship into less elaborating in the target text.

Chen (2003) considers this Chinese translation a good example of using vivid descriptions, one of the seven principles regarding the translation of picture storybooks she proposes. She comments that it is better not literally translate the abstract adjectives “dirty,” “dirtier,” “dirtiest,” into “髒,” “更髒,” “髒到極點,” and it is a good strategy to give a concrete description that vividly tells readers what makes Harry dirtier and dirtier each time (p.69~70). Chen’s analysis has merit and the translation principles she proposes are constructed in careful consideration of children’s characteristics. She argues that since children, as stated in her abstract, “have fresh eyes that look for fun,” the language in picture storybooks should be interesting, funny, humorous, rhythmic and should avoid being dull and plain, and the translation in this example embodies the principle.

However, Chen’s analysis of this example does not take the word-picture interaction into consideration. Although the words in the source text might seem abstract and relatively plain, the pictures depict each scene in considerable detail, clearly showing the reader what each place Harry went looks like and what makes Harry dirty. The pictures already provide a vivid image, while the words carry out other functions. First of all, the words create rhythm through parallelism, using similar sentence structure, and anaphora, repeating the adjective “dirty.” The similar sentence structure refers to using the conjunction “and” to conjoin two clauses. Each clause has similar sentence structure and describes different aspects of Harry. The first independent clause describes what Harry did (He played where they were fixing the street; He played at the railroad; He played tag with other dogs; He slid down a coal chute) and the second clause describes Harry’s condition (got very dirty; got even

dirtier; became dirtier still; got the dirtiest of all). Besides, the adjective “dirty” is repeated four times with a slight change of form (dirty, dirtier, and dirtiest). The two rhetorical devices together contribute to the musicality of the words in the source text. Secondly, the words that describe how dirty Harry became put the four scenes together as a series of event that shows a gradual increase on Harry’s dirtiness and contributes to the complete change of Harry’s appearance. The adjective “dirty” is used in three different forms of comparison, and adverbs including “very,” “even,” “still” are used to emphasize the comparison. In this way, readers can clearly know that Harry got dirtier each time and finally his appearance is reversed.

Compared with the source text, the Chinese translation does not achieve the same effect. The translation attempts to use a similar sentence structure, but it fails to turn the abstract adjective into a concrete description of what makes Harry dirtier in the third scene on the fifth page-opening (“牠和一群小狗玩捉迷藏，把自己弄得更髒了。”). Moreover, without reflecting the degrees of comparison of the adjective “dirty” in Chinese, the four scenes remain separate and parallel to each other. They do not show a gradual increase on Harry’s dirtiness, so the accumulation effect is missing or rather unclear in the Chinese translation. Besides, the concrete description in the translation also eliminates the rhythm created by the repetition of the adjective “dirty.” To sum up, since the pictures already provide a vivid image, the words could contribute to other aspects of the storytelling. The translation could try to preserve the adjective “dirty,” and reflect the accumulation of dirtiness. An alternative translation could be as follows: “牠跑到修馬路的地方玩，把自己弄得有點髒。牠跑到鐵軌上的天橋玩，把自己弄得更髒。牠和一群小狗玩捉迷藏，把自己弄得還要更髒。牠在裝煤炭的卡車上面溜滑梯，把自己弄得髒到了極點。”

The above eight examples demonstrate how translators explicitate visual information in the translation when pictures elaborate words in the source text. The whole Section 4.1. deals with explicitation found in the situation where words and pictures are on the same page. The next section, 4.2, focuses on the second situation in which explicitation is found: words and pictures are not on the same page.

#### ***4.2. The Explicitated Visual Information and the Translation are not on the Same Page***

This section discusses the other situation where explicitation is found: the visual information that is presented later in the source text is moved forward and shown earlier in the verbal translation. Due to the explicitation, the word-picture relationship becomes different in the target text. In the following paragraphs, four examples are presented with detailed analysis.

Example (1) is found in *The Little Bear Book*. Bear met Lion, and he used his magic pencil to draw something for Lion. On page 11, the picture depicts the drawing process (see Figure 30), and the words show what Bear said to Lion:

(1) “Here’s just the thing for you.”

「這才是你能戴的戴的啲！」

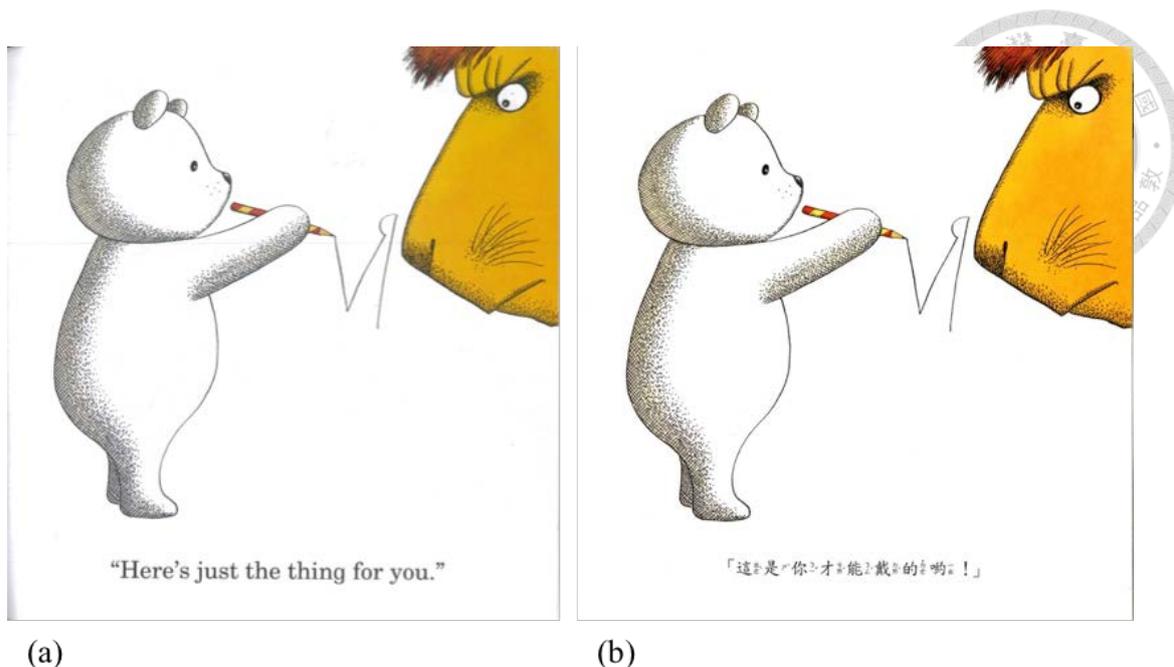


Figure 30. Bear was drawing something for Lion; (a): English source text, and (b): Chinese target text. Reprinted from *The Little Bear Book*, by Anthony Browne, 1989, London: Hamish Hamilton Ltd; and *哈囉！你要什麼？*, translated by Huang Yu-yu, 2001, Taipei: Grimm Press.

Readers cannot tell what Bear is drawing from the picture, since most of the object is left undone. Additionally, the words only provide a clue about the object: it is something that suits Lion. Not until readers turn to page 12, can we see a picture with Lion wearing a crown (see Figure 31), and know the answer.

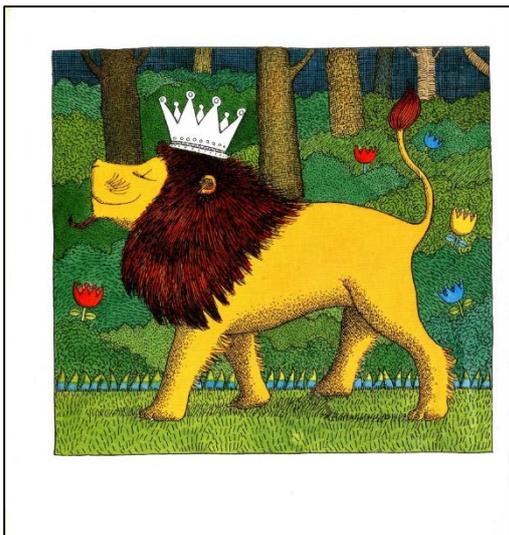


Figure 31. Lion was wearing a crown drawn by Bear. Reprinted from *The Little Bear Book*, by Anthony Browne, 1988, London: Hamish Hamilton Ltd.

Compared with the source text, the translation explicitates the visual information on the next page and reveals more clues. The picture on page 12 is the only source that discloses what Bear drew for Lion is a crown. The translator is effected by the picture on page 12 and thus explicitates the words as “這才是你能戴的喲,” by using a more specific Chinese verb “戴.” The Chinese verb “戴” specifies the object Bear draws is something Lion can wear on its body. Moreover, the meaning of the Chinese verb “戴” is more specific than the English verb “wear.” Compare with the English verb “wear,” the nouns that collocate with the Chinese verb “戴” are more limited. When we say putting on clothes and shoes in Chinese, we do not use the verb “戴.” The verb narrows the range of possible items that Bear drew. Readers are restricted to think of objects that collocate with the verb “戴” in Chinese, such as hats, necklaces, watches or other accessories. Others that do not go with the verb “戴” would be ruled out. Therefore, the translation is more explicit than the source text, and the translation to some degree lessens the effect of the page turn. As Chapter 2 mentioned, page turn

is an important narrative device in picture storybooks. The page break here helps to build up the suspense and postpone the moment of revelation. Since the translation provides more clues with the verb “戴,” the answer would be less unexpected. The explicitation is optional, and an alternative translation could be “這是特別給你的唷！,” to avoid providing more clues.

Example (2) appears in *Olivia Saves the Circus*. One day at school, it was Olivia’s turn to tell the class about what she did during the vacation. Olivia talked about how she saved a circus when all the circus performers were out sick. Since she knew how to do all the tricks, she completed all the performance of the circus show, from lion taming, trampoline jumping, unicycling to tight-rope walking and so forth. Near the end of the story, on the 16<sup>th</sup> page-opening, it is bedtime and Olivia’s mother says good night to her. She also reminds Olivia of something before she leaves:

(2) “And remember, no jumping.”

“Okay, Mommy.”

「記得，不可以在床上亂跳。」

「OK。」

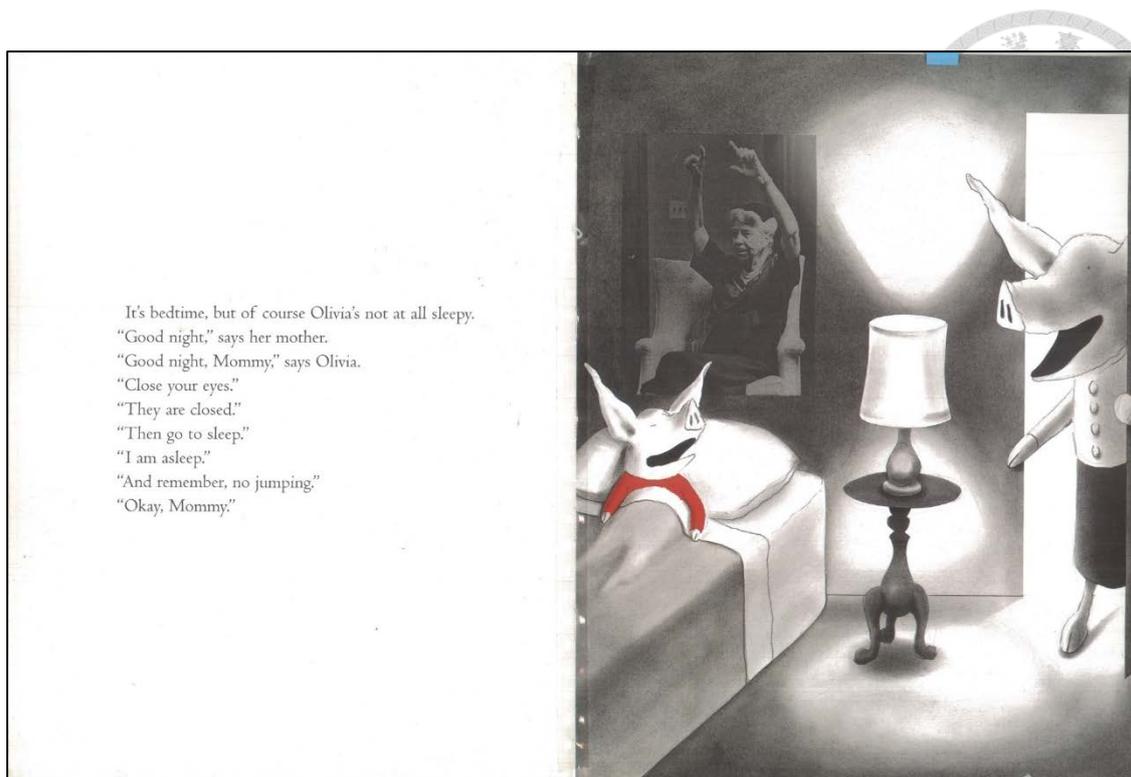


Figure 32. Olivia and her mother have a good-night conversation. Reprinted from *Olivia Saves the Circus*, by Ian Falconer, 2001, NY: Simon & Schuster.

The corresponding picture of their conversation is on the verso page (see Figure 32). The picture only depicts what the whole scene looks like as Olivia's mother says good night to her. In the source text, the words "no jumping" are not specified, which lead to ambiguity. Readers cannot know for sure what the words really means before turning to the next page. On the next page-opening (see Figure 33), the 17<sup>th</sup> page-opening, the picture reveals that "jumping" refers to jumping on the bed. Olivia ignored her mother's warning and still jumped on the bed. As her mother found out, she said to Olivia: "OLIVIA, I said, 'No jumping'! Who do you think you are – Queen of the Trampoline?" Not until readers see the picture and her mother's remark on this page-opening, can we understand the connection between this scene and previous part of Olivia saving the circus. Besides, regardless of the connection arranged in the story, "no jumping" as "no jumping on the bed" might seem to be obvious for some native

English-speaking readers. However, compared with clear and direct warning “no jumping on the bed,” the words “no jumping” with ambiguity have more fun and leave room for readers to wonder whether their guess is right. There is still a moment of revelation as readers turn the page turn from the 16<sup>th</sup> to the 17<sup>th</sup> page-opening.

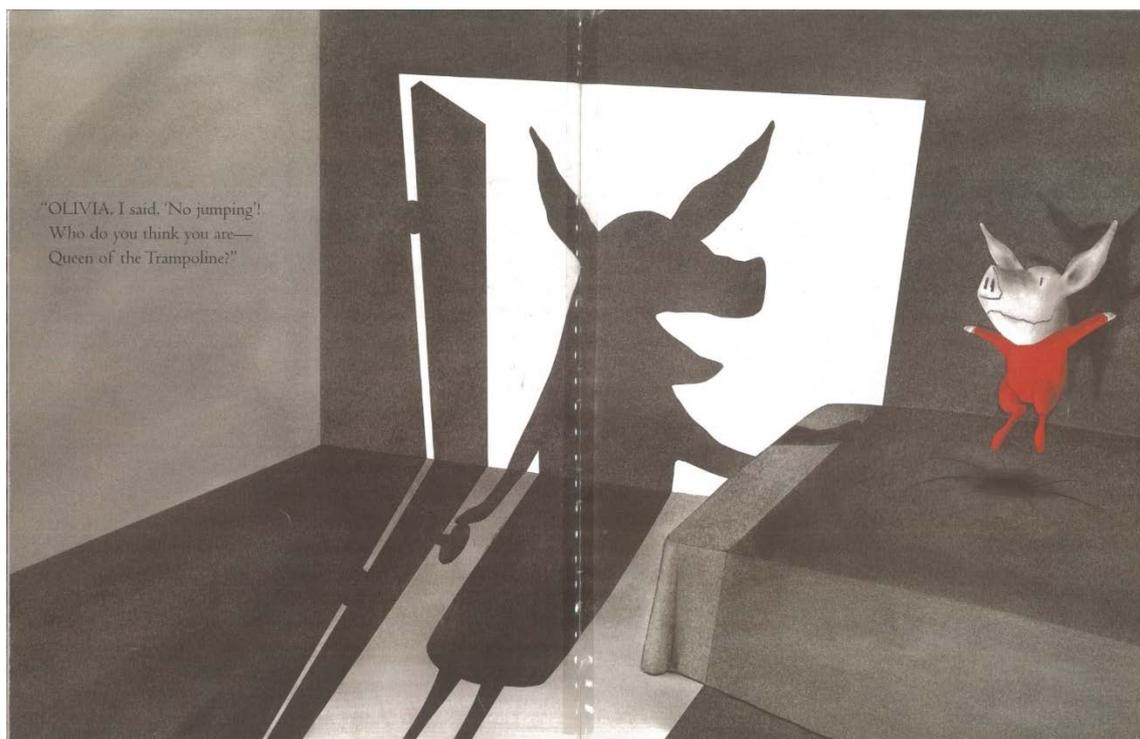


Figure 33. Olivia jumped on the bed. Reprinted from *Olivia Saves the Circus*, by Ian Falconer, 2001, NY: Simon & Schuster.

In the target text, the words “no jumping,” is translated as “不可以在床上亂跳,” which means “Don’t jump around on the bed.” The translator is effected by the picture on the next page-opening and explicitates what “no jumping” exactly means in the translation. Although Olivia’s mother mentions Queen of the Trampoline, a title that gives readers a clue about what “jumping” might mean, readers still cannot know what exactly Olivia is jumping on without the picture. For example, Olivia might jump on a trampoline in her room although she should have gone to bed. Jumping on

the bed is only one of the options readers can refer from the title. Therefore, the picture on the 17<sup>th</sup> page-opening is definitely the reference for the translation to explicitate the words “no jumping.” Because of the explicitation, the ambiguity of the words in the source text is removed. There is no longer a moment of revelation when readers turn the page.

The present research considers this explicitation optional as well, and the words could be translated as “還有／記得，不准亂跳！” to preserve the ambiguity. It is tenable that the translation does not specify the complete meaning of “no jumping,” since the words are part of the daily conversation between Olivia and her mother, which is intimate and close. They can communicate only with few words. Moreover, the alternative translation with ambiguity could achieve the similar effect in the source text. That is, the translation with ambiguity gives Chinese readers more fun to anticipate, and let readers wonder whether their anticipation is correct as they turn the page.

The third example appears in *Bear Goes to Town*. Before Bear found that Cat and other animals were locked in a shed, and he drew a ladder and saw through the window bars to climb into the shed, there is an example that the translator moves the visual information forward from the latter page. On page 13, the words and picture (see Figure 34) are shown as follows:

- (3) The driver locked Cat in a shed. “Mmmm. Most odd,” muttered Bear. As the guard’s back was turned, Bear went round to the side of the building and drew himself a ladder.

司機把小貓關進一個小房子，那兒只有一個鐵門和一個小鐵窗。「嗯，好奇怪！」小熊喃喃的說。當守衛轉過頭時，小熊偷偷溜到鐵窗下面，畫了一張梯子。

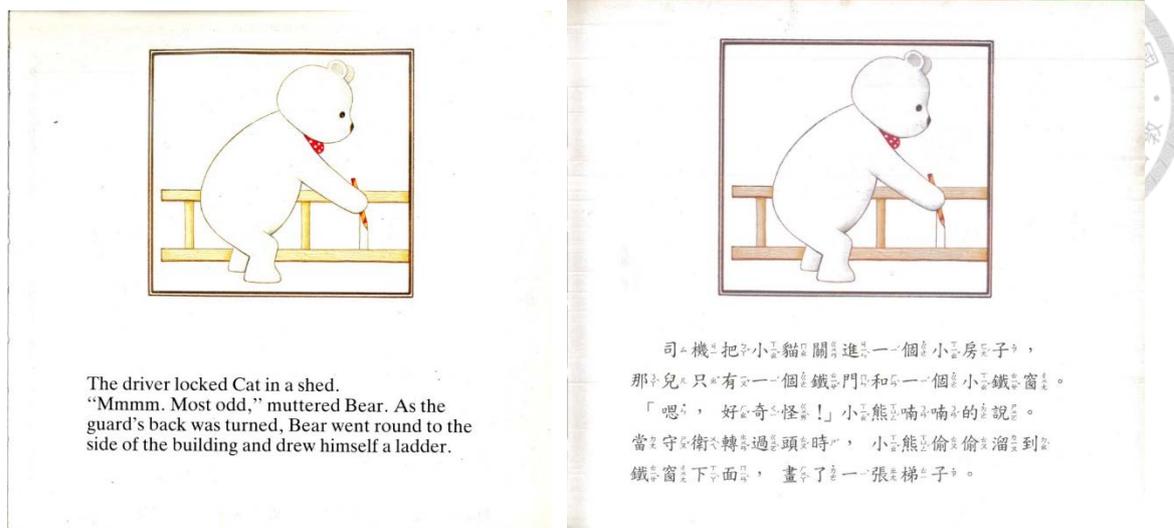


Figure 34. On page 13, Bear was drawing a ladder; (a): English source text, and (b): Chinese target text. Reprinted from *Bear Goes to Town*, by Anthony Browne, 1982, London: Hamish Hamilton Ltd; and *小熊奇兵* translated by Huang Yu-yu, 2001, Taipei: Grimm Press.

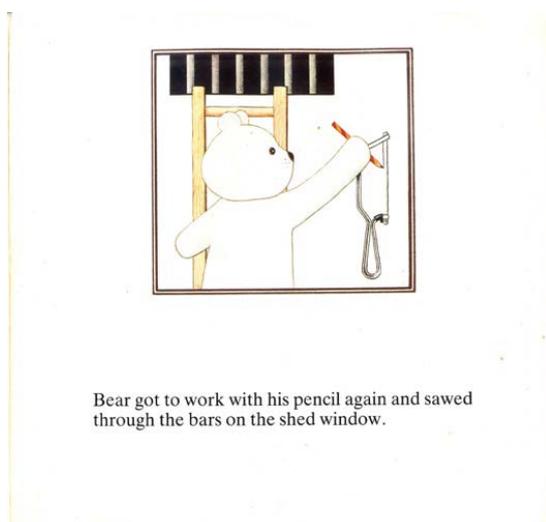
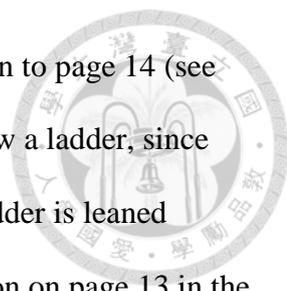


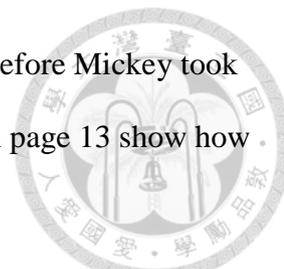
Figure 35. On page 14, Bear stood on the ladder and drew a saw. Reprinted from *Bear Goes to Town*, by Anthony Browne, 1982, London: Hamish Hamilton Ltd.

On page 13 in the source text, although reader can know from the words that Bear drew a ladder on one side of the shed, the picture does not depict the background



where Bear was drawing a ladder. Additionally, readers have to turn to page 14 (see Figure 35) to know there is a window on the shed, and why Bear drew a ladder, since the picture on page 14 shows Bear standing on the ladder, and the ladder is leaned against a wall with the shed window. On the contrary, the translation on page 13 in the target text specifies that the shed only has an iron door and window (“那兒只有一個鐵門和一個小鐵窗”), and Bear went to the window side and drew a ladder (“小熊偷偷溜到鐵窗下面，畫了一張梯子”). The picture on page 14 does not necessary serve as the source for the translator to specify the information that the shed only has an iron door and window, since the words on page 14 reveals what Bear did: he sawed through the window bars. However, to specify the information that Bear went to the window side and drew a ladder, the translator inevitably has to look at the picture on page 14, since the translator has to make sure that the verbal description corresponds to the picture. The picture on page 14 serves as a decisive role for the translator to explicitate the place where Bear drew the ladder. Because of the explicitation, the words alone from page 13 to 14 are more coherent and cohesive compared with the words in the source text. The translation presents the visual information from page 14 earlier on page 13, provides more clues on page 13 and thus prepares readers for the following development. However, the explicitation lessens the effect of page break at the same time. In the source text, readers have to turn the page to read the picture and words on page 14 to know there is a window on the shed and the function of the ladder. In contrast, the Chinese translation already discloses the information earlier on page 13. The explicitation in this example is optional, and an alternative translation could be “司機把小貓關進一個小房子。「嗯，好奇怪！」小熊喃喃的說。當守衛轉過頭時，小熊偷偷溜到小房子的側邊，畫了一張梯子。”

Example (4), the last example, is in *In the Night Kitchen*. Before Mickey took off in the dough plane made by himself, the words and the picture on page 13 show how he started off the plane-making process (see Figure 36):



- (4) So he skipped from the oven & into bread dough all ready to rise in the night kitchen.

他從烤箱跳起，跳進生麵糰，準備在午夜廚房起飛。



(b)

Figure 36. Mickey jumped into a lump of dough; (a): English source text, and (b): Chinese target text. Reprinted from *In the Night Kitchen*, by Maurice Sendak, 1970, NY: Harper Collins; and *廚房之夜狂想曲*, translated by Hao Kuang-tsai, 1994, Taipei: Grimm Press.

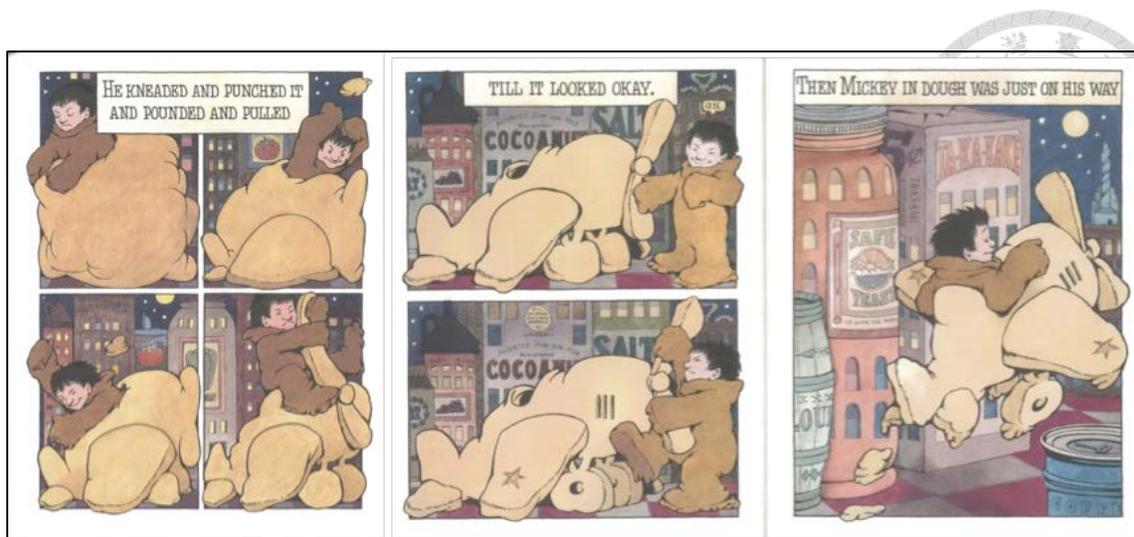


Figure 37. From page 14 to 16, Mickey made a plane out of the dough and took off.

Reprinted from *In the Night Kitchen*, by Maurice Sendak, 1970, NY: Harper Collins.

In the source text, the verb “rise” means the dough will soon increase in size and height, and also hints that later the dough will be made into an airplane and move upwards. The corresponding picture only shows a lump of dough, so up to this point, readers would not know Mickey would make an airplane out of the dough. Readers have to read on to know what the verb “rise” really means in the story. From page 14 to 16, the pictures (see Figure 37) show that a dough plane is taking shape, and Mickey gets into the plane and takes off. Readers would then realize what the verb “rise” really means in the story.

In the target text, the translator explicates the verb “rise” on page 13 into “起飛,” which means taking off in Chinese, and changes the subject that goes with the verb “rise,” from the dough to Mickey. The translated words are then transformed into “He skipped from the oven and into the dough, and was ready to take off in the night kitchen.” Regardless of the subject in the sentence, the action of taking off is made explicit, which reveals the following development of the story. The explicitation of the verb “rise” is obligatory rather than optional, because there is no Chinese word that

can describe “dough rising” and “airplane taking off” at the same time. Because of the language barrier, the translator is unable to represent the pun in the Chinese translation. The translator therefore uses what happens in the following pages as the source to explicate the verb “rise.” Furthermore, whether the pictures in the following pages serves as the source for explication is what will be discussed in the following paragraphs. The Chinese translation of this sentence brings up two explanations in terms of whether translator uses the pictures in the following pages as the source for explication.

The first explanation is that the translator does not need to look at the pictures to explicate the verb “rise.” Since the subject of the verb “rise” in the translation is changed into Mickey, the words on the following pages, including page 19 and 20, reveal that Mickey was flying up:

What’s all the fuss? I’m Mickey the pilot! I get milk the Mickey way! (p.19)

And he grabbed the cup as he flew up (p.20)

From the words only, readers can know that Mickey would fly up, though they would not know what kind of aircraft, such as an airship, airplane, or a hot-air balloon, that Mickey boarded and took off. This explanation is based on the view that Mickey is the only agent of the verb “rise.”

The other explanation is that the translator uses the pictures as the source to explicate the verb “rise” into “taking off.” The translation “他從烤箱跳起，跳進生麵糰，準備在午夜廚房起飛 (He skipped from the oven and into the dough, and was ready to take off in the night kitchen)” only tells readers that Mickey jumped into the dough, without mentioning that Mickey left the dough later. Therefore, the sentence can be understood as “Mickey skipped from the oven and into the dough, and Mickey in dough was ready to take off in the night kitchen.” “Mickey in dough” means Mickey

and dough, so the dough is included and it will take off together with Mickey. From this perspective, the translator is influenced by the picture and specifies the visual information that appears in later pages, mainly from page 14 to 16. As mentioned in the previous paragraph, the words on page 19 and 20 also provide clues, but the words only tell that Mickey called himself a pilot and he flew off, without specifying that the dough took off as well.

The words from page 13 to 23 are shown as follows, and the words never clearly say that dough took off:

So he skipped from the oven & into bread dough all ready to rise in the night kitchen. (p.13)

He kneaded and punched it and pounded and pulled (p. 14)

till it looked okay. (p.15)

Then Mickey in dough was on his way. (p.16)

When the bakers ran up with a measuring cup, howling: (p.17)

Milk! Milk! Milk for the morning cake! (p.18)

What's all the fuss? I'm Mickey the pilot! I get milk the Mickey way! (p.19)

And he grabbed the cup as he flew up (p.20)

and up / and up (p.21)

and over the top of the Mickey way in the night kitchen. (p.22)

Before page 16, the words reveal that Mickey did something to the dough, and he was in the dough as he started his journey. The words on page 16 describe Mickey taking off through an implicit expression “on his way.” On page 17, instead of describing Mickey and the dough, the words turn to describe what bakers did. Later on, from page 19 to 22, the words describe that Mickey was flying up. There is a shift of scene from page 16 to 17. After page 17, the words never mention the dough again.

Without looking at the pictures on these pages, readers might deduce from the words that the dough was made into an aircraft, but this is only one of the possibilities. However, the words do not mention the dough after page 16, so readers cannot know for sure whether the dough really has anything do to with Mickey saying that he was the pilot, and his flying up. Therefore, the visual information is the decisive source for the explicitation.

The four examples above demonstrate that translators explicitate visual information which originally appears later in other pages in the source text, and is moved forward and shown earlier in the verbal translation. Three out of four explicitation examples are optional, and only the last example of explicitation is obligatory due to the linguistic barrier. Moreover, since the visual information is moved forward and presented in the words earlier, the explicitated verbal translation reveals more clues about the following development of the story, or results in destroying the suspense originally created in the source text. Furthermore, since the visual information is explicitated in the verbal translation, the word-picture relationship is thus changed and might result in readers heavily relying on the words to understand the story, and paying less attention to the pictures.

Section 4.1 and 4.2 discussed explicitation from the situation of whether the explicitated visual information and the translation appear on the same page, and analyzed total 22 cases of explicitation, which are selected from the picture storybooks examined. Possible causes specific to each case were provided in the analysis, while the explicitation found in most examples is optional, so it is important to further explore the why translators tend to explicitate visual information in the verbal translation. The next section continues to discuss possible causes of explicitation.

### ***4.3. An Integrated Explanation of Explicitation in the Chinese Translation***

The present research found that the translators tend to explicitate visual information in the verbal translation. This translating approach changes the word-picture relationship, makes the words in Chinese translations of picture storybooks more explicit and direct, which leaves less room for interpreting visually, and might give away important details of plot element beforehand. Section 4.1 and 4.2 analyzed each example of explicitation, suggested possible causes and effects of explicitation, and provided alternative translations. Since the explicitation found in most of the analyzed texts is not obligatory explicitation, this section further discusses possible overall explanations of why visual information is likely to be explicitated in the Chinese translations of picture storybooks. Firstly, possible explanations proposed by previous studies are discussed and commented on; secondly, the present research will provide one more possible cause of explicitation from a historical perspective.

First of all, as some of the case studies in Section 2.5 have pointed out, the change in the verbal-visual interplay in the translation is closely related to the translator's assumptions about children, which underestimates children's ability to decode complex information. O'Sullivan (1998) suggests that explicating and explaining the pictures in the translation reflects the translator's understanding of the reader. In her case study, she argues that the translator obviously does not think that the younger reader of the translation version can decode the complex verbal-visual interplay. Besides, Yang and Yang (2011) also argue that the translation inevitably embodies the translator's assumptions about children, and since Liang Lin's (林良) concept of plain language (淺語) strongly influences the translation of children's literature in Taiwan, translators might simplify the complex interaction between words and picture. Liang Lin is recognized as an important writer and translator of children's

literature in Taiwan. He is devoted to children's literature. Not only does he write children's literature, he also translates and develops his own discourse on children's literature. His book *The Art of Plain Language* (1976) is recognized as an influential and important work on children's literature in Taiwan (Chiou, 2005; Chen 2008; Lin & Chiou, 2011; Yang & Yang 2011). He thinks that the art of children's literature lies in the art of plain language. In Lin's view, children's literature should be written in words that children can follow and understand, which means simpler and easier, since children's literature is written for children, and children are different from adults. Lin also thinks that this writing principle apply to the translation of children's literature. Yang and Yang consider the great influence of Lin's theory and conclude that translators might simplify the complex interaction between words and picture.

Besides the case studies mentioned in Section 2.5, a study on the translation of children's literature in Taiwan reaches a similar conclusion. Chen (2008) analyzes a Chinese picture storybook *The Ugly Duckling*, adapted by Liang Lin from Anderson's fairy tale, to explore Lin's concepts of translation and of children. She finds that Lin simplifies the story's descriptions, adds extra explanation, and deletes plot in which the ugly duckling attempted to commit suicide. These changes Lin makes reflect Lin's low estimation of children's ability, claims Chen. Simplifying the story's descriptions shows the mindset that children have limited language ability. Adding extra explanation reflects the viewpoint that children have limited comprehension. Deleting the suicide plot shows the mentality that children might not have good judgment, and might imitate dangerous acts. Chen points out that the image of children is constructed by adults, and it might not represent who children really are in reality, and children might not as weak and inferior as adults think. She cites several scholars' arguments to back up her claim. For example, Hans-Ludwig Freese's (1992) claims that the

abilities of children are not weaker than those of adults; Birgit Stolt (2006) points out adults often undervalue “what can be expected of children, of their imagination, of their intuitive grasp of matters, of their willingness to concern themselves with what is new, strange, [and] difficult” (p. 73). In Jill Paton Walsh’s view, although adults are more experienced readers, their response might be predictable and obtuse; while the response of children, who are less experienced readers, can be fresh and sharp (Oittinen, 2006).

From previous studies, the conclusions on child image, which underestimate children’s ability, might also be the cause of explicitation found in the present study. Perhaps, due to this mindset, translators try to make the information easier for children to understand. In the present research, since visual information is explicitated in the verbal translation, readers do not have to decode the message originally conveyed through pictures. Section 4.1.1 analyzed pronouns in the source text being explicitated in the verbal translation, and readers of the translation can understand the message only by reading the words. The process of reading a picture storybook is simplified, and the word-picture interplay “requires a less active role from the reader as meaning-maker” (Van Meerbergen, 2009, p.11), since the reader has no gaps to fill in. Explicitating the pronouns might result from the translators regarding children as readers incapable of decoding the pictures. Moreover, Section 4.1.2 has analyzed the details originally presented through pictures and are explicitated in the verbal translation, and readers of the translation can gain the information by only reading the words. Explicitating the details might result from the translators regarding children as readers incapable of observing these details from the pictures and unable to gain enough information of the story.

The image of the child seems to have merit as a possible cause; however, it is difficult to apply it persuasively in the present research. Chen’s analysis of Liang

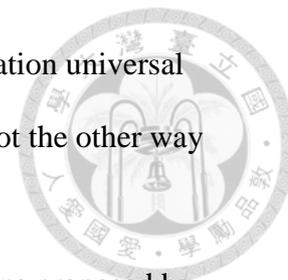
Lin's image of the child works to certain extent is because Lin developed his own discourse based on the writing and translation of children's literature, and he claims that he really puts his discourse into practice. Since his discourse of plain language is based on the premise that children's language ability is not as good as that of adults, when he translates children's literature, he certainly bears his assumptions of children in mind. In contrast, the present research did not investigate the translators of the five picture storybook series in depth, and did not have any direct evidence of their assumptions. It stands to reason that the translators' image of the child is a cause of explicitation, but further research with more concrete evidence would be needed to prove it.

Moreover, in the previous studies mentioned above, each study proposes that the translator's image of the child is *the* cause of explicitation or simplification, which seems to overemphasize the role of the image of the child in the translation of children's literature. According to Oster (2006), the translator's assumptions about children is a key factor that influences how to translate the text of children's literature. However, the present study would like to point out that it is not the only issue we should focus on. According to Alvstad (2010), the "translation of children's literature" is regarded by some scholars as "translation for children" or "translating for children," which emphasizes children as intended readers, not a textual trait (p. 22). The child as target reader is put in the spotlight in this view, as is the case in the case studies discussed above. However, there are other factors and characteristics in the translation of children's literature shared by other text types that play important roles as well. For example, since children's literary is a kind of literature, certain factors that influence the translation of children's literature will influence the translation of other literary texts as well, such as the style of a literary translator. In the present study, the style of the

translator might also be the cause of explicitation. That is, perhaps the translators examined in the present study just prefer a more coherent and cohesive wording, so they explicitate visual information to achieve this purpose. In a word, overemphasizing the importance of children as the target reader might blind us to alternative explanations.

Moreover, since explicitation, not the specific meaning designated in the present research, is widely considered as a translation universal (Klaudy, 2011), to explicitate visual information in the verbal translation might just go without saying. It is argued that translations are inevitably more explicit than the source texts. Mauranen (2008, p. 38-39) list several important studies on explicitation as a translation universal, as shown as follows. Blum-Kulka (1986) first noticed that translations are relatively more redundant, and have explicit cohesion compared with their source texts. Various studies at different levels of language supported Blum-Kulka's hypothesis. Baker (1996) found that translations tend to have more explanatory lexis, connectors, syntactic repetition and textual extensions. Olohan and Baker (2000) observed that translations tend to use more optional relative pronoun in reporting clauses, while non-translations have the tendency to omit it. Although many studies support the hypothesis that explicitation is translation-inherent, some studies argue that there might be genre differences. For example, the increased number of connectors in academic texts are found in the translations of academic texts (Mauranen, 2000), while the result is not found in children's literature (Puurttinen, 2004). Therefore, explicitating visual information in the verbal translation might be another translation universal, a universal tendency that is especially dominant in the translation of picture storybooks. However, to prove this would require further research on a sizable corpus of picture storybooks that could be compared with a similar corpus of 'ordinary' translation. Moreover, language direction is also another issue that should be taken into

consideration: perhaps explicitation of visual information as a translation universal applies only to English picture storybooks translated into Chinese, not the other way around.



Having discussed and commented on the possible explanations proposed by previous studies, the present research will further provide one more possible cause of explicitation from a historical perspective. A possible reason for explicitation might be closely related to the development of picture storybooks in Taiwan. Most of the five picture storybooks series examined in the present research were translated and published from the 1980s to the 2000s. Until the early 21<sup>st</sup> century, picture storybooks were still a new type of book in Taiwan's publishing industry, so the notion that words and pictures collaborate to tell a story was new or even unfamiliar to the industry and scholars of children's literature. It might be possible that translators in that period were unfamiliar with the unique characteristic of picture storybooks as well and were 'feeling their way' in translating these new texts, not paying much attention to the verbal-visual interplay in the translating process and focusing rather on whether the translated words are articulate, cohesive and coherent, which are the general principles of translation that apply in most cases, especially in translating children's literature.

According to Hung (2004), picture books remained a new type of book in Taiwan until the early 21<sup>st</sup> century, the time when he conducted his research on the history of what he referred as "picture books" in Taiwan. He argued that the publishing industry in Taiwan was unfamiliar with the western concepts of picture books, which emphasize the collaboration between and the equal importance of words and pictures. Picture books in his research are similar to the first kind of relation between picture storybooks and picture books discussed in Section 2.1. That is, picture books are books that communicate information through visual and verbal

narratives, and cover a wide variety of subgenres including picture storybooks. In his research, he did not clearly categorize picture books into various subgenres, and he roughly defined picture books as books that communicate information, including telling a story or providing knowledge, through the joint effort of word and pictures (Hung, 2004, p. 9). Although his research subject was not limited to picture storybooks, the majority of picture books he mentioned and documented in his research were mainly picture storybooks as defined in the present study, and therefore his analysis is helpful for the possible explanation provided in the present study. As Hung's research is mentioned in the following paragraphs, the term "picture books" will be used.

Hung (2004) pointed out that the notion of "picture stories" (圖畫故事), "stories with pictures" or "visual narratives" in Taiwan before the 1970s was broader than the western concepts of picture books, the definition he adopted in his research. Before the 1970s, "picture stories," or "stories with pictures" included comic strips and a story accompanied by a picture depicting the story (p.65, 68, 75-76). For example, as Wu (1965) talked about different forms of children's literature, "comic strips" and "visual storytelling" (故事畫) are the only two kinds of children's literature in picture form (p.89-90, 363). Besides, before the 1970s, although western picture books were translated into Chinese and publishers made their own books that conform to the western notion of picture books, those picture books are marketed as children's books without being described as picture books. It is until the end of the 1970s that the western notion of picture books and the term "picture book" as "圖畫書" in Chinese were introduced to Taiwan (Hung, 2004, p.65), but the notion was not popular. An editor of *Chung Hua Early Childhood Book Series* (中華幼兒叢書), a series of picture books published by the government from 1970 to 1974, told Hung that although the series was similar to western picture books in terms of content and format, the editing

group did not have the western notion of picture books. They just followed the principle of using simple language and having more pictures than words, since the target reader was children under 10-year-old (p.81). From the historical materials above, it was clear that the collaboration between words and pictures was not emphasized.

Although the western notion of picture books and the term were introduced to Taiwan during the 1970s, Hung argued that picture books still remained a new type of book in Taiwan's publishing industry until the early 21<sup>st</sup> century. His argument is based on two reasons. First of all, publishers still did not have a consensus over what to call "picture books" in Chinese in the early 21<sup>st</sup> century. Both "繪本" and "圖畫書" were used by publishers in Taiwan to refer to picture books at that time. "繪本" was borrowed from Japanese "繪本," and some picture book illustrators or scholars in Taiwan was greatly influenced by the tradition of Japanese picture books rather than that of western picture books. On the other hand, "圖畫書" can be traced back to visual narratives and comic strips in Taiwan before the 1970s and the tradition of western picture books. Hung regarded no consensus on the Chinese usage of picture books as a sign that proves picture books to be a new type of book in Taiwan (p.65-68).

Secondly, Hung pointed out that there was a lack of professional picture book talents in Taiwan by then, which indicated that the development of picture books in Taiwan was at an early stage. He commented that picture book editors, illustrators, and writers at that time were unfamiliar with how picture books really work and how different picture books are from other children's books. In terms of making words and pictures collaborate to communicate in picture books, the unique characteristic of picture books, he thought that the picture book editors, writers, and illustrators in Taiwan at that time still had much room left for improvement. The lack of picture

book talents and technical immaturity showed that the development of picture books was still at an initial stage (p. 70). Hung's research from a historical perspective is very helpful for the present study to analyze the cause of explicitation in the five picture storybooks series, since most of the picture storybooks were translated and first published during that period, and the historical background should be taken into consideration.

Based on Hung's research, the present research suggests that explicitation of visual information in the Chinese picture storybooks might be closely related to the development of picture storybooks in Taiwan. Translators in Taiwan around the early 21<sup>st</sup> century might not be familiar with the verbal-visual interplay in picture storybooks, they focused mainly on the words in the translating process, and followed one of the commonly accepted translation principles that the words should be articulate and fluent. Besides the historical background, some examples from the five picture storybook series analyzed in Section 4.1 and 4.2 also reveal that because the visual information is explicitated in the verbal translation, the translated words become more coherent and cohesive than the words in the source text. This shows that the Chinese translations are more word-centric.

This section provided an integrated explanation of the cause of explicitation, by discussing and commenting on possible explanations drawn by previous research, and by proposing a new possible cause from a historical perspective. The next section concludes the analysis and discussion of this chapter.

#### ***4.4. Concluding Remarks***

From the analysis in the previous sections, the present thesis considers the verbal-visual interplay an essential element that translators should take into account

when translating picture storybooks, and not just consider whether the verbal translation matches the pictorial information. There are far more complicated issues involved in the word-picture interplay, and different translation strategies might result in the change in word-picture relationship. Moreover, among the 22 examples analyzed in this chapter, the word-picture relationships in most examples are changed into elaboration, or their elaborating characteristic in the source texts is turned less elaborating due to the explicitation in the verbal translation. The variety of word-picture relationship in the translated texts decreases compared with that in the source texts, and lack of variety might reduce the pleasure of reading picture storybooks. The thesis therefore recommends trying to keep the word-picture relationship in the target text the same as in the source text, because by doing so, the importance of the visual text and the interest in the word-picture interplay in picture storybooks might become more obvious for readers who can only access the Chinese translation of picture storybooks.

## Chapter 5. Conclusion



This chapter concludes the present study based on the research questions and objectives addressed, as well as provides a review of research limitations and suggestions for future research.

### *5.1. Concluding the Present Research Based on the Research Objectives*

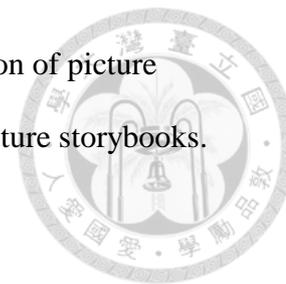
The three research objectives of this thesis are as follows. Firstly, to find out how the translation changes the word-picture relationship. Secondly, to analyze the possible effects caused by the change in the word-picture relationship. Thirdly, to provide possible reasons why translators translate the verbal text in these ways that cause the change in the verbal-visual interplay.

The first research question is, as discussed in the Chapter 3 and 4, answered by conducting a comparative and textual analysis of the Chinese translations of five picture storybook series. The research proposed a new model of word-picture relationship, utilized it and combined it with Lewis's ecological perspective (2001), the phenomenological approach, to examine the verbal-visual relationship in the five series of picture storybooks. The research found that explicating visual information in the verbal translation results in a change in the word-picture relationship in the Chinese translations. Explication in this study is of visual information in the verbal translation. Moreover, when the word-picture relationships in the source text are clarification and elaboration, explication is found. Translators also explicate by moving visual information that appears later in other pages forward to the verbal translation of the previous page.

Regarding the second research question, the effects caused by the change of the verbal-visual interplay are all explained in great detail with a number of examples. It is found that the explicitation of visual information might result in readers paying less attention to the pictures and heavily relying on the words to understand the story. The explicitation changes the word-picture relationship and might separate the picture and the words, which originally are equally important and cooperate to tell a story in the source text. Besides, as translators move visual information forward and present it earlier in the translated words, the explicitation might turn out to be a spoiler that reveals further development of the story earlier, or destroys the suspense created in the source text.

As for the third research question, the present thesis provided possible reasons of explicitation for each example examined in Section 4.2 and 4.1 respectively. For each example, the reasons for explicitation include language difference, increasing musicality of the words, providing vivid verbal description and so forth. In Section 4.3, the thesis provided an integrated explanation of the possible causes of explicitation from an overall perspective, by drawing on previous research, but also proposing a possible historical account of the development of picture storybooks in Taiwan. The research argues the verbal-visual interplay deserves more attention in translation studies and during translating process. Whether the verbal translation matches the pictorial information is not the only issue of word-picture interplay. The research recommends trying to keep the word-picture relationship in the target text the same as in the source text, in order to impress readers who can only access the Chinese translation with the importance of the visual text and the uniqueness of word-picture interplay in picture storybooks. To sum up, by conducting a comparative and textual analysis, the present

thesis managed to uncover further insights into the Chinese translation of picture storybooks and understanding of the word-picture relationship in picture storybooks.



### **5.2. Research Limitations**

The present research has four major limitations. First of all, the research only selected five series of picture storybooks, which include 20 picture storybooks in total, an insufficient size for a conclusive generalization that explicitation is a common occurrence in the Chinese translation of picture storybooks, not to mention how common. Secondly, among the 20 picture storybooks in the five series, no explicitation was found in six picture storybooks, and the research did not further explore why there is no explicitation in these picture storybooks. Furthermore, since the present study did not find the word-picture relationship of reduction and counterpoint in the examined picture storybooks, whether explicitation exists in these two word-picture relationships requires more exploration. Moreover, the research only compared and analyzed the source and the target texts, and proposed possible causes and effects of explicitation basis on the analysis. Field studies such as interviews, surveys, and experiments are needed to further prove the possible causes and effects proposed in the research.

### **5.3. Suggestions for Future Research**

In light of the limitations listed in Section 5.2, future researchers are encouraged to examine and analyze more picture storybooks, to see if explicitating visual information in the verbal translation is really a common occurrence in the Chinese translation of picture storybooks, and if so how common. Furthermore, the five series of picture storybooks are still in the market, but they are published over a decade ago.

There are abundant translated picture storybooks published over the past 10 years, and it is suggested that scholars study picture storybooks published recently, or compare the translation of picture storybooks that are published in different time periods.

Moreover, scholars are encouraged to conduct research on the word-picture relationship in translated graphic books, and compare the study results of graphic novels with that of picture storybooks. To include this as a suggestion is because the target reader of graphic novels is mainly adults or the youths, while that of picture storybooks is mainly children. To see whether explicitation exist in the translated graphic novels might help us further understand the causes of explicitation, especially the explanation of the translator's assumptions about children proposed by previous scholars. Besides, since the present study did not find the word-picture relationship of reduction and counterpoint in the examined picture storybooks. Therefore, researchers are encouraged to seek out picture storybooks that particularly have these two word-picture relationships, to see whether explicitation of visual information in the verbal translation exists in these two word-picture relationships.

Researchers are also encouraged to conduct field studies to explore what happens in the translating and publishing process, and picture storybook reading events. They might interview translators and publishers of picture storybooks, to know how translators and publishers view and deal with verbal-visual interplay in picture storybooks. This might help us to further understand the causes of explicitation. Besides, how picture storybooks are read and understood in real reading events is important for further research as well, because according to Lewis (2001), picture storybooks serve as objects for the reader to contemplate, and the reader must make a contribution, such as using world knowledge or personal experience to interpret, to bring stories to life. Lewis also believes that we do not yet know enough about how

people read texts formed by multiple media, and we should take children's readings more seriously (Lewis, 2001, p. 59). Therefore, researchers could conduct interviews or experiments to explore how children really read and interpret picture storybooks, and see whether the possible effects of explicitation proposed in the present research happen in reality.

This research is conceived as a project to further explore the word-picture relationship in Chinese the translation of picture storybooks, and to raise public and academic awareness in Taiwan about the verbal-visual interplay in picture storybooks. It is hoped through this study, the word-picture interaction in picture storybooks will be appreciated and receive more attention by more translators, researchers, and readers, thereby really achieving the purpose of improving the quality of translation output, enhancing the pleasure of reading picture storybooks, and bringing the issue to academic attention to inspire more research in this area.



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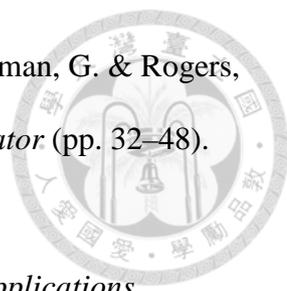
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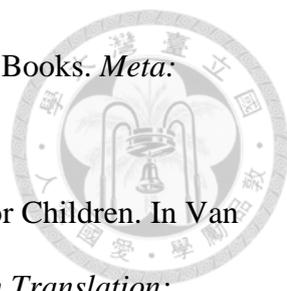
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